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B E R L I N

Jenaer St., 21.
BERLIN, W., October 14, 1912.

The interest of the week centered chiefly around Caruso, for when he is singing at the Opera concerts have little attraction. He was greeted when he appeared in "Carmen" and "Bohème" by audiences such as only he can draw out. His hypnotic influence over the public remains the same and he can continue for many years to come to draw out packed houses here at four times the ordinary prices. Quite apart from his wonderful singing, Caruso delineates his roles with tremendous passion and in a manner that carries conviction. He was greeted by immense crowds at the stage door, both when he entered and when he left the opera house, but the famous tenor appeared to care little for the homage of the public outside of the auditorium; inside, he was a loyal colleague. An enormous silver wreath was handed him at the end of the "Carmen" performance and in his own big hearted, fraternal way he decorated his artistic partners with leaves which he plucked from this wreath. Marguerite Sylva, who made her debut at the Royal Opera as Carmen on this occasion, is a pupil of the Emerich studio. The young artist showed thoroughly efficient training, giving a vivid and unconventional delineation of the part of the gypsy girl.

Two Bach cantatas and Verdi's four sacred pieces made up the program of the opening concert of this winter's series of the Philharmonic Choir under Siegfried Ochs. Verdi was eighty-five years old when he wrote those four sacred pieces, which represent a kind of lamentation for his helpmeet, who passed away a little while before. The four numbers revealed an astonishing amount of invention, freshness and spontaneity and the first one, entitled "Ave Maria," is theoretically a masterpiece of contrapuntal writing. I say theoretically, because in practice the work does not sound well. It is written in the form of harmonic variations on the scale C, D flat, E, F sharp, G sharp, B, C and back again to the starting point. This key affords many interesting harmonic problems, which the venerable Italian master solved with astounding skill, but for the singers these problems are too difficult to be satisfactorily solved. In accordance with the wishes of the composer, this piece was sung by a small chorus. The voices were not recruited from Siegfried Ochs' famous choir, but the ungrateful task fell to the lot of the Barth Madrigal Vereinigung, which is a most excellent double quartet. In spite of the greatest skill and manifest effort and interest of these singers, the "Ave Maria" sounded more or less out of tune. The other three numbers, entitled "Stabat Mater," "Laudi alla Vergine" and "Te Deum," were given beautiful renditions. They are far more singable and grateful and effective pieces than the "Ave Maria." In the two Bach cantatas, entitled "Mein liebster Jesus ist verloren" and "Sehet, wir gehen hinauf nach Jerusalem," Siegfried Ochs and his celebrated choir were in all their glory. There is no greater Bach interpreter before the public today than Ochs and he has brought his chorus to a degree of perfection beyond which it would seem impossible to go. The choir has relatively little to do in these two works, which belong to the so called solo cantatas. Very impressive was Johannes Messchaert's singing of the beautiful bass arioso in the second number. Emmy Liesner, contralto, and George Walter, tenor, were also excellent. But the crowning glory of these concerts is always the magnificent singing of the chorus. The Philharmonic Orchestra was thoroughly efficient, as usual.

Ernst's F sharp minor concerto for violin was in former years considered one of the greatest test pieces of virtuosity. For the past two decades it has fallen more and more into discredit with artists, partly because of the enormous technical difficulties and partly because of the meager musical contents. Mischa Elman revived it at his recital, given last Saturday, and there is no violinist before the public today who possesses qualifications better adapted to a work of this nature. In fact, I do not remember ever to have heard such a brilliant, finished performance of this concerto. Technically it was polished to the very last degree; in all of the difficult passages, both the single and the double notes were given with transparent clearness, and all the time Elman produced a beautiful singing tone. His thirds, octaves and tenths were marvelous in purity of intonation and in clearness, every note being heard with absolute distinctness. The themes, too, were played by him with breadth and vigor. It was a remarkable performance and called forth a storm of applause. This constituted the climax of his playing that evening, but he also gave a very finished rendition of the Beethoven A minor sonata, of the prelude and fugue from Bach's G minor sonata for violin alone, and of a group of modern arrange-

ments of old pieces, and finally of Sarasate's "Zigeunerweisen."

Schnabel, Flesch and Gerardy have set for themselves the task of giving seven Beethoven evenings during the first half of the season. At these seven concerts will be heard all of the master's trios for violin, piano and cello,



DOUBLE STATUE OF JOHANN STRAUSS AND
IGNATZ LANNER.

Recently unveiled at Baden, near Vienna.

all of the ten sonatas for piano and violin, also all of the sonatas for cello and violin, the practically forgotten variations for piano and cello on a melody from the "Magic Flute" and the equally little known variations for violin and piano in F sharp major, op. 66, also written on a theme from the same opera. The variations for cello writ-



THE RICHARD WAGNER HOUSE AT WURZBURG.

ten in E flat bear no opus number. This is the first time that all of the sonatas and trios have been played here in one series of concerts. The program of the opening concert, which occurred at Beethoven Hall on Tuesday evening, presented the trios in C minor and in B flat major, op. 11, and also the two sonatas in F major for cello and piano and in G major for violin and piano. These three great artists seem predestined for this kind of work.

Each is a master of his instrument, each is a thorough musician, each is an admirable ensemble player. Naturally, when three such men join hands to form a trio, the result is transcendental chamber music playing. Beethoven Hall was crowded and the audience listened to the long program with rapt attention.

On the same evening at an earlier hour Emilienne Bompard, a premier prix of the Paris Conservatory, made her debut with the Philharmonic Orchestra at the regular Tuesday popular concert. Mlle. Bompard chose for her entree Liszt's "Hungarian" fantasy and Busoni's arrangement of the Bach C major toccata. This young Parisian possesses one of those specific piano natures which reveal themselves as soon as the first chord is struck. She has a clear cut, thoroughly reliable and highly finished technic and her tone is full and luscious. She plays with ease and assurance and a great deal of temperament. She gave an eminently satisfactory account of both of her program numbers. With such an admirable pianistic equipment and the enthusiasm for her art that Mlle. Bompard evidently possesses she ought to make her way.

Frieda Langendorff, formerly of the Metropolitan Opera, is not unknown in Berlin, as she sang here a few years ago with pronounced success in the Gura Summer Opera at Kroll's Theater. Like so many of her colleagues of the operatic boards, this artist now has also entered the concert arena. She made her Berlin debut as a concert singer at the Singakademie on September 27, appearing in a program consisting mostly of well known lieder by Beethoven, Schubert, Wagner, Strauss, Brahms and Wolf. Madame Langendorff proved herself as thorough an artist on the concert platform as she is on the operatic stage. She made an excellent impression, particularly in numbers that called for depth of feeling or dramatic accents. Wagner's "Träume" and "Schmerzen" and Strauss' "Zueignung" were given in a manner that carried conviction. The singer also gave highly intelligent and artistic renditions of the Hugo Wolf songs. She was ably assisted at the piano by Otto Bake.

George Fergusson was in the best of voice and form on Wednesday, when he gave his first recital of the season at Beethoven Hall. The name of Wolf was the only one that figured on the program, but there were two Wolfs, Hugo and Erich J. The former writes his name with one f, the latter with two. Two groups of lieder by Hugo Wolf were presented by Fergusson with penetrating insight, with exquisite technical finish and with a thorough comprehension of their emotional contents, for Fergusson sang them with deep feeling. The last group on his program by Erich Wolff brought six new songs, still in manuscript, in which this gifted young accompanist and composer is revealed in a new light, for he strikes here a new and much more serious note than in any of his previous lieder. These six numbers are settings of texts by Michel Angelo. Wolff has caught and revealed the spirit of the poems with unerring instinct and remarkable fidelity to their contents. Fergusson sang the songs in a masterly manner and scored for them an emphatic success. One of them, entitled "Kleinodien," had to be sung da capo, and two others, called "Bring ich der Schönheit die Seele nah" and "In deiner Schönheit Glanz," called forth prolonged and spontaneous applause.

Two American violinists were heard during the week, one of them, Frederic Gerard, being a debutant. Mr. Gerard, accompanied by the Blüthner Orchestra at Blüthner Hall, under the leadership of Edmund von Strauss, played the Bach E major and the Mozart E flat major concertos, Rimsky-Korsakoff's "Hungarian" fantasia and Saint-Saëns' "Havanaise." The nervousness that was apparent in Bach soon wore off, and the young artist gave an exceptionally refined and musical reading of the Mozart concerto. His tone was sympathetic, and he plays with that warmth of expression and finish of phrasing which reveal the true artist nature. He also gave a splendid account of the other two numbers on his program. Gerard is essentially a lyric performer. He has fleet fingers and uncommon musical balance. He met with a very cordial reception, and aside from his art, the audience also admired his interesting stage presence and thoroughly dignified bearing.

The other American violinist was Cordelia Lee, who has repeatedly been heard in Berlin in former seasons. Her program this time embraced the Handel D major sonata, Bruch's well worn G minor concerto, the Bach chaconne and Wieniawski's "Russian Airs." Miss Lee has concentrated quite extensively in Europe and has matured and broadened very noticeably since her first appearance here several years ago. She handles her fiddle with almost manly vigor; she has very strong, agile fingers, which stand her in good stead in technical difficulties. Her runs and arpeggi are clean-cut and forceful. Her occasional faulty intonation was probably due to a borrowed violin. Miss Lee draws a large tone and her playing is enlivened by a

large amount of native impetuosity. A typical Northern beauty (she is of Norwegian descent), Miss Lee has a most engaging stage presence. She was warmly applauded by the audience, which consisted largely of violin connoisseurs.

Ernest Hutcheson introduced to Berlin George F. Boyle's concerto in D minor at Beethoven Hall last evening, when he gave a concert with the Philharmonic Orchestra, assisted by Theodore Spiering, conductor. This work has



ROBERT AND CLARA SCHUMANN MONUMENT AT BONN.

already been criticised in *THE MUSICAL COURIER*, for Hutcheson played it with the New York Philharmonic and also at one of the Worcester Music Festivals. It made an excellent impression here, which was due in no small degree to Hutcheson's magnificent performance. This brilliant pianist was also heard in admirable readings of the Beethoven C minor and the Mendelssohn G minor concertos. It is a decade at least, I think, since I have heard the latter. It might have been written for Hutcheson, so perfectly does it suit him. He took the finale at a very lively tempo, but his ten magic fingers brought out every note with the greatest distinctness. Hutcheson was greeted by a full house and among his listeners were many professional pianists. He was overwhelmed with applause and called upon to contribute two encores. These were the Chopin berceuse and the Paganini-Liszt E flat caprice. A warm word of praise is due Theodore Spiering for his manipulation of the orchestra. He followed the soloist with great fidelity and at the same time he brought out the many beauties in the scores of the works in hand.

A very sympathetic pianist is Margarete Ansoerge, who was heard in a recital at Blüthner Hall. She is an artist of marked individuality, and although she only took up

public playing two years ago, she already is looked upon as one of the ablest and most sympathetic pianists of the fair sex. Her program contained the two Brahms rhapsodies in B minor and G minor, Bach's prelude and fugue in A minor, Chopin's F minor ballad and polonaise fantasia, a group of seven short pieces entitled "Traumbilder," by her distinguished husband, Conrad Ansoerge, and Liszt's "Spanish" rhapsody. In Madame Ansoerge's art are combined musical refinement, a plastic touch, clear, reliable technic and individual interpretative powers.

That sterling Liszt pupil, Stefan Thoman, of Budapest, has emerged from his self-imposed seclusion and returned to the concert stage. Mr. Thoman is to be congratulated upon this step, for he is far too good a pianist to devote himself wholly to teaching, as he has been doing for many years past. At the great Liszt celebration in Budapest last October, Thoman's playing attracted a great deal of attention. In fact he was the only one of the Budapest pupils whose playing was worthy of his master. He made his Berlin debut in a piano recital given at Beethoven Hall, October 6, playing among other things Beethoven's thirty-two variations in C minor, also the D minor sonata, op. 31, several Chopin numbers and a Liszt group, which closed with the twelfth rhapsody. Thoman proved to be an admirable Beethoven interpreter. He gave refined, forceful and plastic readings of the variations and the sonata. This Hungarian plays Chopin with a great deal of charm, but he was at his best in Liszt. One seldom hears the twelfth rhapsody performed with such perfect execution and elan, except by the greatest pianists. Thoman scored a triumphant success.

A talented new French violinist, Charles Herman, introduced himself to Berlin, October 4, when, with the assistance of the Philharmonic Orchestra, he played the Mendelssohn, Brahms and Beethoven concertos. This is a dangerous program for a young artist and a newcomer. Herman, however, possesses many exceptional qualities, such as a smooth, sympathetic tone, brilliant technic, and a temperamental style of playing that always takes with the general public. Herman acquitted himself of his difficult task with great credit.

An interesting concert was given at the Philharmonic on Thursday by Rudolph Buck, of the Municipal Orchestra of Shanghai. Buck was formerly critic on a Berlin daily paper, but some six years ago he emigrated to China, and since then the musical destinies of Shanghai have been in his hands. He came back to us on a flying visit and appeared in the double role of conductor and composer. Several of his works for male chorus have long since become popular in Germany. Thursday witnessed the premiere of his latest composition for male chorus and orchestra, entitled "Alt Germanisches Julfest." It is an interesting, well written work, and was given a rousing performance by the Berlin Singing Teachers' Union and the Philharmonic Orchestra under the composer's baton. Buck also won distinction as a conductor with his admirable renditions of Wagner's "Flying Dutchman" and Berlioz's "Ro-

man Carnival" overtures, Brahms' C minor symphony and Elgar's concert overture, "Im Süden." Distant Shanghai is to be congratulated on having a musician of Buck's caliber within its walls.

Elaborate plans are now being made here to give each spring a so called Berlin season several weeks after the close of the concert season proper. This season will assume the nature of festival performances, not only of musical works, but also of dramas at the principal theaters; for instance, at the Deutsches Theater a Shakespeare cycle will be given under the direction of Max Reinhardt. There will also be a series of Ibsen and Hauptmann performances at other theaters. The musical part of the program will be managed by Emil Gutmann, who will have a cycle of monumental works of German music performed. The Philharmonic Orchestra will officiate under the baton of Willem Mengelberg.

Richard Strauss has selected for performance at one of the symphony concerts of the Berlin Royal Orchestra, un-



Manco

SASCHA CULBERTSON.

der his direction the present season, Hugo Kaun's second symphony in C minor. This distinction which Strauss conveys upon his colleague Kaun is noteworthy, because very few novelties are to be included in the programs of the Royal Orchestra this winter. Hugo Kaun is coming

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TARELSE, tenor, Royal Opera, Karlsruhe.
*HANS ECKHART, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATZNAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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more and more into his own in the Fatherland. The same symphony is to be performed during the winter by the symphony orchestras of Bremen, Götting, Chemnitz, Hannover and Waldenburg. Special Hugo Kaun concerts are to be given in many cities. The program will consist of his first symphony, the piano concerto, the violin fantasia and lieder. The piano concerto will be played by Victor Heinze, Madame Chop-Groeneveldt, Dan Jones and Madame Sattweber; the violin concerto by Frank Gittelson, Jascha Jacobsen and Miss Whitson. Kaun's choral work, the "126th Psalm," will be produced by the Berlin Singakademie under Georg Schumann, the Leipsic Bach Verein under Straube and by the choral societies of Baden-Baden, Hagen and other cities. His "Falstaff" will be performed at the Weimar Court Theater under the direction of Peter Raabe. The Berlin Liedertafel, the finest male chorus of this city, will have the premiere of Kaun's "Zigeunertreiben," for male chorus and orchestra. The composer's oratorio, "Mutter Erde," for chorus, solo and orchestra, which is dedicated to Fritz Steinbach, of Cologne, will shortly be published by Zimmermann, of Leipsic. The premiere of this work will probably occur at Cologne under Steinbach's leadership.

Marix Loewensohn, the distinguished Belgian cellist, is again giving a cycle of chamber music concerts devoted to new works of this genre in connection with Messrs. van Laar and Hait, violin; Kutschka, viola, and Leonid Kreutzer, piano. These Loewensohn concerts are an innovation in that no tickets are sold for them; admission is free, but special invitations are sent out for each one. The opening concert of the series, which occurred in the hall of the Royal High School, was of interest because the program contained a new string quartet in F major by Hugo Leichtentritt, the well known Berlin theorist, pedagog and critic. It is a well conceived and admirably constructed work, written in the classical style, and reveals Leichtentritt as a veritable master of the chamber music form of composition. Its rendition left nothing to be desired, and the performance and the composer were loudly acclaimed. The piano quartet by Paul Juon that was performed at the Danzig Musical Festival and a new quartet by Friedrich Klose were also beautifully played and received with great warmth.

Jascha Heifetz, the twelve year old Russian violin wonder, will give a concert at Beethoven Hall this evening. As the readers of THE MUSICAL COURIER will remember, he created a sensation here last spring.

Victor Benham, director of the Michigan Conservatory of Music, of Detroit, now is in Berlin, and he is to be heard here in two piano recitals at Bechtein Hall on October 15 and 26. Mr. Benham is making a brief concert tour of Europe. He has already made several appearances with orchestra in England. He played at Blackpool on September 21, at Bournemouth on the 25th, at Brighton on the 27th and at Eastbourne on the 28th. These towns have excellent symphony orchestras, and Mr. Benham scored a brilliant success in each of them. He will give a recital at Vienna in the Börsendorfer Saal on October 18 and on the following day he will play with the celebrated Rosé Quartet. He will also be heard in a recital at Budapest on the 21st, and on the 22d he will play again with the Rosé Quartet in the Hungarian capital. He is further scheduled for recitals at Geneva, where he will appear at one of the famous Conservatory concerts. This will be on October 30. His last appearance in Europe before sailing for America will be at Brussels on November 2.

A new operatic school has been founded here with Maximilian Moris, the former director of the Kurfürsten Opera, and Mary Hahn at its head. The institution is well equipped and has a hall with an excellent stage, where the pupils acquire practical stage routine in singing before invited audiences. The first of a series of public performances, which occurred last Saturday, was very successful. Among the pupils who distinguished themselves were Olga Fleck, Paula Slama, Willy Rohrmoser, Hugo Krause, Margarete Usnaisky and Gertrud Juncker. The work of these budding young artists testified to the efficiency of this new school. Moris is not only a man of large practical experience as a stage director, but he is also an instructor of great ability.

ARTHUR M. ABELL

Appearances for Persinger.

Louis Persinger, the noted American violinist recently returned from Europe, will soon make his bow before his countrymen. Mr. Persinger plays with the Philadelphia Orchestra November 1 and 2, his number for those dates being the Bruch concerto in G minor.

Persinger will give his first New York recital at the New Aeolian Hall, Saturday afternoon, November 9. His next New York appearance will be with the New York Philharmonic Society at Carnegie Hall, Sunday afternoon, December 22.

Pavlova and Paulo Gruppe.

Paulo Gruppe, the Dutch-American cellist, is winning new laurels on his tour in England with the famous Russian dancer, Anna Pavlova, and her company of dancers. Mr. Gruppe is praised everywhere by the critics for his share in the productions. He has been received



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with enthusiasm recently at Eastbourne, Harrogate and Blackpool. It is a real success for an artist who can create enthusiasm on his own account when the great Pavlova is the main attraction.

Mr. Gruppe returns to this country after the New Year to begin a tour under the management of Haensel & Jones.

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Heinemann and His Californian Pupils.

Alexander Heinemann, the noted German lieder singer, sailed for Europe Tuesday of last week on the steamship Kaiser Wilhelm II to fill a large number of engagements in his native country. Mr. Heinemann was in the United States during the last two seasons, and had just returned from San Francisco, where, after having sung in about seventy-five concerts in this country during the last season, he spent his vacation during the summer, teaching and



ALEXANDER HEINEMANN AND SOME OF HIS CALIFORNIA PUPILS.

coaching a number of singers on the Pacific Coast, among them not a few singing teachers who availed themselves of his presence in San Francisco. Altogether he had about fifty pupils. In his work he had the assistance of Fay Foster, whom he especially selected because she was so well equipped to teach his method.

The accompanying picture, taken just prior to his departure from San Francisco, shows Mr. Heinemann and a group of his pupils. Mr. Heinemann is seated on the right of the second row from the bottom, and his assistant, Miss Foster, is seated next to him.

Prima Donnas Held Train.

Transcontinental traffic, even the United States mail, was delayed for five minutes in the Union Station this morning

because Alice Nielsen and Jeska Swartz, stars of the Boston Grand Opera Company, chose to dance the turkey trot, the grizzly bear and the Gaby glide on the station platform.

The conductor, with his right hand raised to give the "high ball" sign, stood rigid, the fireman let his steam go down, and porters dropped suitcases and all stared and smiled while the two songbirds tripped daintily through a maze of baggage trucks and mail bags.—New York Times, October 22, 1912.

CARL FLESCH IN RETROSPECT

To the violinists of America it is a matter of great moment that Carl Flesch will visit us, and to the public the importance of his art is sure to become apparent immediately after his debut. The principal reason that fiddle exponents know Flesch so favorably is because of the sensation he made in Berlin in 1905 when he gave his famous five historical recitals there, devoted to an exposition of the development of the literature of the violin. The Flesch programs were so remarkable that THE MUSICAL COURIER reprints them again in full herewith:

I. ITALIAN COMPOSERS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

La Folia (Léonard).....Arcangelo Corelli (1653-1713)
La Romanesca (Alard).....Volkstied (1680)
Menuett and Gavotte (David).....Francesco M. Veracini (1685-1750)
Aria (L. A. Zellner).....Pietro Locatelli (1693-1764)
Sixth Sonata (Léonard).....Giuseppe Tartini (1692-1770)
Siciliano (David).....Francesco Geminiani (1666-1762)
Allegro (Moffat).....Lorenzo Somis (1683)
Sonata (David).....Pietro Nardini (1722-1793)
Largo and Allegro (Alard).....Gaetano Pugnani (1731-1798)
Etude No. 28 (Hermann).....Federigo Fiorillo (1753-1824)
Allegro (Tournemire).....Antonio Lolli (1730-1802)

II. GERMAN AND FRENCH COMPOSERS OF THE SAME PERIOD AS THOSE IN PROGRAM I.

Largo. Passacaglia (David).....Heinrich J. F. Biber (1644-1704)
Allegro. Adagio ma non tanto (David).....J. S. Bach (1685-1750)
Fourth Sonata (Sitt).....G. F. Handel (1685-1759)
Adagio. Fuga (from fifth sonata for violin alone).....J. S. Bach
Bourrée (Moffat).....G. Ph. Telemann (1681-1767)
Menuett, from Divertimento (duo for violin alone),
J. K. Stamitz (1717-1761)
Religioso and Cantabile (Prof. W. Rust).....F. W. Rust (1739-1796)
Presto ma non troppo (Moffat).....Franz Benda (1709-1786)
Sarabanda. Giga (Moffat).....Jacques Aubert (1678-1753)
Aria (Alard).....François Francoeur (1698-1787)
La chasse (Sarasate).....J. J. Mondouville (1711-1722)
Aria (David).....
Musette (David).....
Sarabande et Tambourin (Ed. Peters).....Jean Marie Leclair (1687-1764)

III. FROM VIOTTI TO ERNST.

Nineteenth Concerto (first movement).....J. B. Viotti (1753-1824)
Adagio from third concerto.....W. A. Mozart (1756-1791)
Romanze, op. 40.....L. v. Beethoven (1770-1827)
Seventh Concerto, op. 38 (second and third movements),
L. Spohr (1784-1859)

Kinderlied
Romanze ("Bunte Reile"), op. 30.....F. David (1810-1873)
Minuetto (Etude), from op. 53, for violin alone, D. Alard (1815-1888)
La Basque (Etude) from op. 17, for violin alone,
Cb. de Bériot (1802-1870)

Etude No. IX (Flesch).....
Octave Etude (Flesch).....
Phantasie ("Moses").....N. Paganini (1782-1840)
Concerto, op. 23.....H. W. Ernst (1814-1865)

IV. FROM VIEUXTEMPS TO OUR DAY.

Suite, op. 43.....H. Vieuxtemps (1820-1881)
Berceuse, op. 16.....G. Fauré (geb. 1845)
Canzonetta from op. 52.....B. Godard (1849-1895)
Havanais, op. 83.....G. Saint-Saëns (geb. 1835)
Variations.....J. Joachim (geb. 1831)
Lied des Gefangenen.....
Lied und Tanz, from op. 79.....Max Bruch (geb. 1838)
Cavatine, from op. 25.....César Cui (geb. 1835)
Mazurka, op. 49.....Anton Dvorák (1841-1904)
Phantasie, "Faust".....H. Wieniawski (1835-1880)

V. CONTEMPORARY COMPOSERS.

SuiteChr. Sinding (geb. 1856)
Berceuse, op. 28, No. 3.....Paul Juon (geb. 1872)
Toccata, op. 15, No. 1.....Tor Aulin (geb. 1866)
Romanze from op. 99, No. 1.....E. Bosni (geb. 1861)
Rhapsodie Piemontese, op. 26.....L. Sinigaglia (geb. 1868)
Drei schlichte Weisen, op. 18.....Max Schillings (geb. 1868)
Rondo scherzando, op. 16.....J. Jacques-Dalcroze (geb. 1865)
Sonata, op. 44, No. 1 (for violin alone).....Max Reger (geb. 1873)
Malagu naP. de Sarasate (geb. 1844)
Scène de la Cárda No. 3 (Hejre Kati).....J. Hubay (geb. 1838)

The foregoing programs represent a stupendous achievement in violin performance, and with it Carl Flesch wrote his name indelibly on the roll of the world's vital artists.

Foster & David's Plaza Concerts.

Foster & David have arranged a series of concerts to be given in the grand ballroom of the Hotel Plaza, New York, on Mondays in February. These concerts will be given for the benefit of the Home for Crippled Children. Among the artists who will appear under their direction will be Anna Case, soprano; Paul Althouse, tenor; Marguerite Starell, soprano of the Chicago-Philadelphia Opera Company; Arthur Philips, baritone of the London Opera Company; the Olive Mead Quartet; Annie Louise David, harpist; Corinne Welsh, contralto; Ruth Harris, soprano; Louise La Gai, danseuse of the Paris Opera, and Frederic Martin, basso. Max Herzberg will be the accompanist for the series.

Fortieth Jubilee Anniversary of Ernest von Schuch,

General Music Director of the Dresden Royal Opera..

Forty years have elapsed since Ernest von Schuch's first appearance in Dresden as an orchestral director. It was in the year 1872 that Von Schuch arrived in Dresden as conductor of the then famous society of the Royal Italian Opera Company of St. Petersburg, of which the celebrated Desirée Artot was the bright particular star. Among other members of the company were men like Marini, Bossi, De Padilla, et al., who were then in their prime, and artists of high rank.

Von Schuch (born in 1848) was then a young man of about twenty-five years, but the fact that he was the kapellmeister of such a celebrated company must argue in itself for exceptional talent.

The opera given at that time was "Don Pasquale," and at once the marked ability of the young kapellmeister became apparent, winning immediate recognition and causing general laudatory comment from the public and press. Not long after, Von Schuch received a call as director of the Royal Kapella of the Dresden Opera.

Before this he had come under the notice of the famous director, Pollini, who had engaged him for the aforementioned company, after having first met him in Graz, his birthplace, and being already acquainted with Von Schuch's brilliant and successful career in Breslau, Graz and Basle, whence his fame had spread quickly. In fact, the young conductor rose rapidly in his chosen profession. Educated first as a violinist, he soon displayed remarkable talent and made very early public appearances while still a boy. But his parents desiring him to enter the profession of law, he entered the "Gymnasium" at Marburg, and took a three years' course of study in jurisprudence at the University of Graz. But, as in the case of so many other musicians, his strong musical trend soon asserted itself, and, although he had gone to Vienna with the object of continuing his law studies, a happy fate ordered it otherwise. He did some musical work under the famous and brilliant director of that time, Otto Dessoff, and when later he came under the notice of Theodor Lobe, in Breslau, the latter advised him strongly to devote himself wholly to an operatic career as orchestral director. Accordingly he soon received an appointment in the Lobe Theater, and thus was definitely won for the musical profession.

When Von Schuch subsequently took up his arduous duties as director of one of the leading orchestras of Europe, at the Dresden Opera (an orchestra that was founded in the time of Augustus the Strong, and had

known Von Weber as one of its famous conductors), great hopes were entertained that he would bring new life and progress into the performances. These were more than fulfilled, as he gradually rose from one post of honor to the other, and successively the titles of Musik-Direktor, Royal Kapellmeister, General Musik-Direktor, Hofrat,



ERNST VON SCHUCH.

Geheimer Hofrat, were bestowed on him, while the honor of nobility was conferred upon him by the Austrian Emperor, Francis Joseph. In these positions Von Schuch succeeded and superseded such men as Rietz and the genial Wüllner. It has been well said that to relate what Von Schuch did for the Dresden Opera during these years would amount to a chronicle of the history of the institution. In that time Wagnerian opera was in its first period of development, and the earlier works like "Rienzi," "Lohengrin," "Tannhäuser," "Flying Dutchman," etc., had often been performed. But now Von Schuch undertook the "Einstudierung" of the "Ring" and "Tristan und Isolde." The new conductor had, in fact, come in contact often enough with Wagner for the latter to discover Von Schuch's latent genius, power of insight, and comprehension of the new synthetic art, and, although perhaps the great composer little suspected to what extent this would develop, he is said to have declared: "Dies ist der einzige Schuch (shoe) der mich nicht drückt!" (This is the only shoe that does not pinch me). The "Ring" and "Tristan und Isolde" were soon so successfully performed in Dresden that it was for a long time declared that outside of Bayreuth the "Ring" was nowhere else given so well as in the Saxon capital.

In the course of time other names, like those of Bunnert, Puccini and d'Albert, became connected with the history of the Dresden Opera, but it remained for Richard Strauss to reveal at last the high rank of Dresden's great institution to the outside world as it never had been before, for there were the first performances of "Feuersnot," of "Salome," "Elektra" and "Rosenkavalier," works which announced to the world a new style and new departure in composition; and here it fell to the reproductive genius of Von Schuch to prove himself, in a peculiar sense, to be the right man in the right place. For, combined with a rare musical temperament, are his keen insight, his true, unerring musical instinct, and genuine musical feeling, all of them qualities which enable him to sense at once with unerring mental grasp the new and characteristic features of a work and their true significance and import. Then, in the performance, his magnetic fire communicates itself to the entire orchestra, while his inward sense of authority finds such an outward manifestation that it carries everything before him; the work is produced, glowing with the inspiration of performance, instinct with life, while all its salient features are clearly delineated, carrying sure con-

viction with them if the creator has done his part equally well with the conductor.

To sum up, in Hofrat von Schuch, Dresden boasts of having one of the most gifted of all German directors, one of the leading figures in the eclectic circle of great Wagnerians. He has helped to increase the capacity as well as the renomée of an orchestra already before his day recognized as one of the best in the whole world of music. One of the most undaunted and enterprising of leaders, he has led performances that have attracted the greatest musicians to Dresden from nearly every art center of Europe, England and America, so that representations of the Dresden Opera have become models for operatic study. Two points in particular characterize Von Schuch's activity—the number of successful works he has conducted, and the notable fact that in all these many years of arduous labor his vigor has not abated, nor has his power become less. All he undertakes is animated today with the same life, spirit and fire of his youth. A perennial, increasing force asserts itself, while his advancing years do not seem to exhaust in any way his marvelous inward resources.

One of the most brilliant events of the recent Von Schuch jubilee was the festival concert, which brought together one of the largest audiences ever seen in the Royal Opera. Strauss, d'Albert and Kubelik were the guests, and these divided honors with Perron, Wittich, Soomer and Frau von der Osten. The program was a long one, covering a period of three hours. It was put together with great discernment and taste, and a high sense for the fitting and harmonious, considering that this was a memorial, so to speak, of past and present. Beethoven's fifth symphony was the first number, chosen probably because it is considered a chef d'œuvre of Von Schuch's conducting. When Von Schuch appeared at the director's desk (richly garlanded for the occasion) applause broke forth in one spontaneous outburst, so that he was compelled to stand and bow his acknowledgments for several minutes before raising his baton for the orchestra to begin. The ominous and portentous opening theme was scarcely adopted to the occasion, and somehow the profound depth of its "Tragik" could not make itself felt. "Fate" desired to be auspicious, so almost of necessity this mood of sadness seemed invested with an undercurrent of the gladness of the festival. But it was none the less a masterpiece of orchestral directing, especially in the last movement, which aroused enthusiasm to its highest pitch, for here the spirit



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of joy, exultation and triumph found a resounding echo in the house, and Von Schuch was overwhelmed with applause and recalled endlessly. The choice of the works of Von Weber was truly significant on this program and not without evident intention. Perron, the courtly old hero of the operatic corps, sang his great aria from "Eury-anthe," in which he seemed almost again at the zenith of his power. He too was greeted with almost as much applause as Von Schuch, and could not begin for a few minutes until the prolonged and hearty ovation subsided. As Hagen approached the desk to conduct (relieving Von Schuch), the infectious spirit of applause again broke forth, to greet this time honored pilot of the operatic boat, always on hand and always ready to steer and guide the ship in all kinds of wind and weather. Then came the composer of "Tiefland," not this time to direct an opera, but to take his old post as Titan of the keyboard, playing with his wonted force and power the Liszt concerto in E flat upon a magnificent Bechstein sent especially for the purpose Kutschbach conducting ably.

Frau Wittich, with stately dignity, noblesse, repose and inherent power, closed the first part of the program with a masterly rendering of Schubert's "Allmacht." It was eminently fitting that Richard Strauss should open the second part of the program, as no other great name has become more closely identified with the history of the Dresden Opera than his. "Fünf Gesänge" were on the program, and of these Soomer sang the "Hymnus" and the strongly inspired "Pilger's Lied," reaching a powerful climax at the close. Then Frau von der Osten appeared with queenly figure and finely poised head, singing in tones of perennial glorious freshness three of Strauss' songs. In command of every nuance of tone or sentiment, she sang in a superb and matchless manner the "Wiegenlied," "Cäcilie" and "Die heiligen drei Könige." Strauss was visibly affected, and both singer and composer were compelled to reappear constantly before the footlights, until it seemed as if this well deserved demonstration was to have no end. Kubelik, while giving rather an unusual interpretation of Mendelssohn's concerto in F minor, nevertheless endowed it with a peculiar charm. The long program closed with another "Glanzleistung" of Von Schuch, the overture to "Oberon," a piece which is, in fact, a bright gem in Von Schuch's crown. It represented a veritable triumph of virtuosity.

Then came the closing demonstration. Full twenty minutes the whole audience remained in their seats vociferously applauding, while the podium was being covered

with enormous laurel wreaths (at least fifteen or twenty in number) and all manner of floral tributes, among which was a large laurel tree. After some time Von Schuch, visibly affected, made a sign that he wished to speak, and as soon as silence could be gained said, in half laconic and humorous tones: "Innigsten Dank und wenn's irgend möglich ist, wird's noch eine Weile dauern" ("Heartfelt thanks, and if it is at all possible, it may last a little longer"). The words of Von Schuch found an immediate response in the hearts of all present, and we are assured that the wish so powerfully voiced at that moment is to become a reality, and that Von Schuch will remain at his post, in spite of all attractions elsewhere.

If every available seat was taken at the festival concert, there was not even standing room on the following day, at noon, when every one and everything that had anything to do with music and art in Dresden crowded the Opera to its utmost capacity, in order to witness the great "Festakt," the royal box being occupied by the Crown Prince and Princes Friedrich-Christian and Ernst-Heinrich. A few minutes after the noon hour the curtain rose, while a fanfare of trumpets resounded through the house. Von Schuch was to be seen seated on the stage, surrounded by members of the orchestra, the solo singers, the chorus, the ballet corps, Graf Seebach, with many guests of honor and members of the Regie, including the mechanical staff. Graf Seebach soon rose, and, taking up his position before the audience and addressing Von Schuch, made a brilliant speech of presentation as he decorated him with an order from the King of Saxony. A large purse of honor was presented to him by a very influential body of citizens, with an address by the Mayor. Then a written memorial address was presented by deputies from the Town Council. Impressive and touching addresses were made by representatives for the various operatic organizations; and for the orchestra, its oldest member, Konzertmeister Schubert, who was present in the orchestra at the first performance ever directed by Von Schuch in Dresden, presented the celebrant with a silver bowl, upon which were engraved the names of all the operas given under his direction. For the solo members, there were words spoken by Perron; for the Royal Theater, by Paul Wiecke; on behalf of the pupils of Von Schuch, Dr. Latzko addressed Von Schuch. The chorus singer, Herr Ernst, presented a silver bowl on behalf of the chorus. Oberinspector Hafait tendered the congratulations of the personnel engaged in the technical management. Representatives for the Musik Akademie in Mu-

nich were present and made an address. Besides these, the Tonkünstlerverein (Wilhelm Seiffhardt), the Royal Conservatory (Director Krantz), the Dreyssig Sing-Akademie (Director, Prof. Hösel), the Residenz Theater (Dir. Witt), Männergesangverein (Dr. Paul Schulze), the Russian colony (J. Mulman), and a representative for the Allgemeiner Deutschen Musikvereins, all delivered addresses of congratulation.

Von Schuch then arose and made a short, but impressive and warm, address, in which he declared himself ready to exert himself to the last for the highest interests of the Dresden Royal Opera and its art loving citizens. As he closed he was again greeted with a long ovation, and after a rousing "Hoch" to the King, the assembly broke up in a thoroughly joyous mood.

The closing act of the jubilee was a festival performance of the "Meistersinger," for which the very best cast had been chosen, among whom were Frau Nast, and the Herren Plaschke, Zottmayer, Vogelstrom and Rüdiger. At the close another wild demonstration was made. Von Schuch appeared an endless number of times before the curtain, while the last triumphal shouts in this work were given as if directed to Von Schuch by all the principals, thus constituting a fitting and triumphant close to the greatest jubilee festival ever seen here.

It should be mentioned that on the opening day of the festival Von Schuch was made the recipient of countless and costly presents, among which was a picture of the Austrian Emperor, Francis Joseph, with signature in his own handwriting. Richard Strauss sent his bust. Graf Seebach gave two splendid silver candelabra. Von Schuch also was fairly overwhelmed with telegrams, letters, greetings and congratulations of all sorts, coming from all parts of the musical world. E. POTTER-FRISSELL.

Clubs Engage Ware and Wells.

The Mozart Club of Dayton, Ohio, will begin its series of recitals with the appearance of Harriet Ware, composer-pianist, and John Barnes Wells, tenor, November 7. The program will be made up largely of Miss Ware's compositions, which will include seven songs just published. The Hartford Musical Club, of Hartford, Conn., will give its first evening recital on Monday, December 2. This will be a joint recital by Harriet Ware and John Barnes Wells.

Wiesbaden will have a cycle of twelve symphony concerts this season.



SOME IMPORTANT PERSONAGES CONNECTED WITH THE DRESDEN PREMIERE OF "DER ROSENKAVALIER."

Sitting from left to right: Count Seebach, director of the Dresden Royal Opera; Dr. Richard Strauss, the composer; Musical Director Ernst von Schuch, of the Dresden Royal Opera; standing behind Count Seebach: Max Reinhardt, director of the Deutsches Theatre of Berlin; at his left, Hugo von Hoffmannsthal, author of the libretto, and Professor Roller, of Vienna (with the full beard).

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LEIPSIK

LEIPSIK, October 9, 1912.

With Arthur Nikisch at his post and Julia Culp as soloist, a very large audience assembled for the very first Wednesday morning rehearsal at the Gewandhaus, on October 2. For the second public rehearsal, this morning, with the singers Felix von Kraus and Adrienne Osborne-Kraus as soloists, the house could not accommodate all who applied for tickets, and many were turned away. Both of these concerts have been of longer duration than has been usual at the Gewandhaus, and it may be that Nikisch



THE NEW THOMAS SCHOOL.
Inaugurated November 3, 1877.

has decided to make all of the programs larger, that the season may include the greatest possible number of worthy compositions. The first concert had the Schumann second symphony; the three Beethoven songs with orchestra. "Adelaide," "Freudvoll und Liedvoll" and "Die Trommel gerühret"; the Volkmann D minor orchestral serenade, with Julius Klengel as the solo cellist; the four Schubert songs with piano (Nikisch), "Heimliches Lieben," "Im Abendrot," "Die Post," "Ständchen"; the three overtures, Mozart's "Marriage of Figaro," Mendelssohn's "Fingal's Cave" and Wagner's "Tannhäuser." Nikisch was warmly welcomed on his coming to the stand. The Schumann symphony was a firm and satisfying kind of music in the leisure and breadth with which it was given. The Mendelssohn overture sounded surprisingly bright, and the truth



THE LEIPSIK THOMAS SCHOOL IN 1723.
When Bach became Cantor.

is that Mendelssohn did enough composing on it to hold for a long time yet. As is inevitable wherever Nikisch conducts the "Tannhäuser" overture, a great wave of enthusiasm was called out by the performance of that work. Klengel gave pleasure with his fine playing of the theme in the Volkmann serenade. Julia Culp was shown the great cordiality which every audience feels for her, and particularly in the Schubert songs to Nikisch's piano accompanying there was very great enjoyment.

The second of these Gewandhaus programs was strictly classic, except for Hugo Wolf's song settings to four poems of Goethe's "Westöstlichem Divan." With Nikisch accompanying, Dr. and Mrs. Kraus sang these "Suleika" and "Hatem" songs in alternation, as their character indicates. They proved to have unusual interest, with much lyric beauty, and the artists sang them all again in their order. The subtitles include Suleika's "Als ich auf dem Euphrat schiffe," then Hatem's "Dies zu deuten bin er-

bötig," Suleika's "Hochbeglückt in deiner Liebe," and Hatem's "Hätt ich irgend wohl Bedenken." The program had begun with a Haydn D major symphony, followed by a bass aria from "The Messiah," Haydn's contralto cantata "Ariadne auf Naxos," a D major ballet music from Gluck's "Orpheus und Eurydice," the Hugo Wolf songs, and the Mozart C major symphony with fugue. The Haydn solo cantata and Gluck's powerful ballet music furnished particular enjoyment, but the same was true of the entire program. Dr. Kraus sang "Why Do the Heathen Rage" in great verve and rhythmic clearness, and Mrs. Kraus gave a beautiful rendition of the cantata. Nikisch brought the Haydn, Gluck and Mozart in great breadth with fineness.

The Lehrergesangverein under Hans Sitt gave its annual autumn concert in the Albert Halle, then went on tour for a pair of concerts at Mannheim and Strassburg. Violinist Catharina Bosch was soloist in all the concerts. The Leipzig concert had Blumner's "Sei getreu," Curtius' "Morgendämmerung," Hegar's "Schlafwandel," Bleyle's "Vereinsamt," William Berger's "Pharao," Cornelius' "Alter Soldat," the "Tannhäuser" pilgrims' chorus, Sitt's own "Im Schweigen der Nacht," Schubert's "Der Entfernte," Kremsers "Hell ins Fenster scheint die Sonne" and Göttl's "Viel schöner Blümelein." The violinist played to Sitt's accompaniment the Mendelssohn concerto, andante and finale, the Beethoven G major romanza and Sitt's "Perpetuum mobile" concert etude. This fine artist has been for years under Sitt's instruction. The home concert was given before the usual large audience and the visiting concerts were attended by very great interest, not only in the cities visited but in Leipzig. All the Leipzig papers brought daily letters of the journey, and Paul Daehne, of the Abend Zeitung, is issuing a summarized report in pamphlet form.

Since Sascha Culbertson's Leipzig recital, on October 4, there is no valid reason to doubt that he is one of the greatest of all the world's violinists, either of the present or the past. The regular Leipzig correspondent of THE MUSICAL COURIER was in Berlin in time to hear Culbertson's recital there, on September 24. The young artist played in Dresden a week later and came to Leipzig with the same program two days after the Dresden concert. With the extremely gifted and accomplished violinist, Otto Nikel, of Vienna, acting as pianist for the tour, the program has been including the Grieg C minor sonata, the Vieuxtemps E major concerto, No. 1, the Bach chaconne and a concluding group with at least one Paganini number. In Leipzig there were the Chopin E flat nocturne and Paganini "Hexentanz." Sascha's two years' industrious reading of the piano and violin sonata literature and playing in quartet has served to add the sensationally musical to the sensationally violinistic traits he had long possessed. His present playing of the Grieg sonata and the Bach chaconne is scholarly in a high degree. So does he combine enough feeling and acumen to hold either of these works to seem one intense, unbroken mood line. Since all this is still accomplished with much beautiful detail of phrase and nuance, the older artists can do no more. His playing of the chaconne has previously unheard violinistic effects that are entirely logical and beautiful, and really intended by the composer for any who were musical or violinistic enough to perform them so. The young artist is now rapidly coming into his deserved fame.

Pianist Karl Fehling, of Dresden, played a recital to include the Schumann "Kreisleriana," the Brahms F minor sonata and Chopin F minor fantasia, an etude, a nocturne and the A flat polonaise. The artist played continually in beautiful tonal means, but was as persistently a failure as interpreter. It was an evening of unrelated moods and broken discourse.

Dancer Rita Sacchetto's second visit to Leipzig included two evenings at the theater hall of the Crystal Palace. The music employed was from classic and romantic piano literature, the dances were given in costume and with scenic setting. Of the numbers seen for this report, the best interest attached to a tarantella, danced to Liszt's "Venezia e Napoli," and some Spanish dances to Rubinstein's "Toreador et Andalouse" and Moszkowski's "Caprice Espagnol." As was the case last year, the performances drew much good so called cash money. The young artist is sister to the gifted and well known etcher, Sacchetto, of Munich.

EUGENE E. SIMPSON.

"Do you like Slezak?"
"I never drank any."

FRANKLIN HOLDING, THE PRIDE OF MAINE.

Up in the State of Maine, where the pine trees grow and where the ozone is charged with tonic that rejuvenates, they pride themselves upon their musical atmosphere. Three famous prime donne—Lillian Nordica, Emma Eames and Annie Louise Cary—are claimed by the State, and now a new musical light in the person of Franklin Holding, pianist, is arousing State pride.

Mr. Holding is a native of Maine, and his recent appearances there at the Maine Festivals held in Bangor and Portland, as recorded previously in THE MUSICAL COURIER, indicate that the people there are very proud of their new musical star. Holding played at the concerts in both cities, and the appended notices from the Maine daily papers show that he has been accepted by his own people as an artist of extraordinary gifts:

Madame Bridewell and Franklin Holding, the Maine violinist, being the stars. Mr. Holding's playing of Mendelssohn's concerto in E minor was a distinct feature of the program. His technique is of a high order and he plays with an expression which proves him a violinist of a high order. Mr. Holding was a former University of Maine student, and made many friends in Bangor during the time he was in Orono.—Bangor Daily Commercial, October 11, 1912.

Perhaps the greatest triumph of the afternoon was Franklin Holding's violin playing, this young Maine violinist bringing to his concerto such limpid beauty and sweetness of tone and such delicacy and finish that everybody was taken quite out of themselves. The Mendelssohn concerto in E minor was notable for its lightness of fingering, its trills and runs, the delicacy of its arpeggios, and all the other intricacies of the art. Very beautiful and clear was his tone and he played with the security of conscious power that gave promise of a big future it would seem. Some beautiful flowers were presented him and two encores were granted, his piano accompaniment being very delightfully played by Helen Winslow, of Lewiston, his home city. Portland liked Mr. Holding and hopes to hear him many times in the years to come.—Portland Daily Press, October 16, 1912.

The Mendelssohn concerto in E minor played by Franklin Holding proved a favorite of the concert. There is no depth of meaning in this concerto. It is brilliant music and entails a technique of high virtuosity. Mr. Holding proved equal to its actions and played it with wonderful finish and with assured firmness though not great breadth of tone. Considering his youth it was a wonderful performance and gives assurance that as a violin virtuoso Frank Holding will go far. His playing elicited enthusiastic applause, as did the two encores he gave. Madame Bridewell sang admirably again, and the orchestra was superb in rendition of the Chabrier "Española Rhapsody," a composition of high, varied and brilliant merit.—Portland Daily Eastern Argus, October 16, 1912.

One of the finest musical performances in the series was given this afternoon in the orchestral matinee. Franklin Holding, the Maine violinist, aroused great enthusiasm.—Portland Evening Express and Advertiser, October 15, 1912.

Mr. Holding's home is in Lewiston, and last winter he was the bright particular attraction at a great concert given at the Pine Street Congregational Church in that city. Then he played the Mendelssohn concerto, Lalo's "Symphonie Espagnole," caprice "Viennois" by Kreisler, a dance by Mozart, the Beethoven romance in G major and an ancient love song by an anonymous composer. His tributes then from the papers in his home town read as follows:

The Pine Street Congregational Church was crowded to the doors last evening to welcome home the favorite young Lewiston violinist, Franklin Holding, every seat on the floor and in the gallery being taken, while chairs were placed in the aisles and a number stood in the rear of the church. The audience was as enthusiastic as it was large, and at the conclusion of the program persisted in its applause until Mr. Holding was obliged to return and give an additional selection after a part of the audience had passed out.

It was a program to test to the utmost the quality of a violinist and Mr. Holding stood the test admirably as he always does. He has grown steadily in his art since he was last heard here, and now stands as a finished artist, ready to take his place upon the concert platform as an artist of high rank.

In facility of execution, breadth and quality of tone and in true musicianly feeling his work last evening demonstrated that his friends who have expected great things of him will not be disappointed, but that he is destined to take high rank upon the concert stage among the leading violinists of the present day. Combined with his fine musicianly qualities his modest and pleasing appearance upon the platform will win him friends everywhere. As an artist and as a man Lewiston has every right to be proud of him.

Miss Wells played the accompaniments for the Beethoven "Romance" and for the "Ancient Love Song." This was a particularly pleasing number played by Mr. Holding with muted strings, and organ and violin blended in most exquisite harmony throughout. Miss Winslow's accompaniments for the remaining violin numbers and the vocal numbers left nothing to be desired.—Lewiston Daily Sun, February 17, 1912.

Every seat in the house was filled, including the front row, and the balcony, and when there were no more and the people continued to come, chairs were placed in the aisles and under the balcony. Lewiston and Auburn felt very proud last evening of the young violinist who has grown up among us. Everybody, it seemed, wanted to hear him. There were the musical people, teachers and players, who had followed his development from a small boy, playing with so much earnestness and feeling, to the finished artist; people who "didn't know much about music, but always loved to hear Frank Holding play"; and young friends and former schoolmates. And what applause greeted him when he made his first bow to the crowded house!

The program was interesting, made up of the best concert works of the French and German composers, old and modern, a program

that bristled with technical difficulties, but Mr. Holding showed himself master of them.

"He reminds one of Francis Macmillen, but is more temperamental," was the comment of one of the audience, who has heard the foremost violinists of this country and Europe.

In the first number, Mendelssohn's concerto in E minor, his bowing and technique were those of a mature artist, with beautifully sustained tones and a strength rarely found in the younger artists.

His second number was a group of four compositions. His interpretation of the romance, G major (Beethoven), was particularly fine, impressing one with the artistic quality of its rendering. The "Ancient Love Song," played partly with muted violin, was a favorite. The violin seemed to croon this quaint melody with an indescribable tenderness and delicacy, the organ, played by Florence A. Wells, giving a soft, deep undertone. This, by the way, is a special adaptation for violin and organ by Mr. Holding of the beautiful song, whose author is unknown. He played as an encore Schubert's "Ave Maria."

Mr. Holding's playing seemed to gain with each number, or was it that he so carried his audience with him? Into the "Symphonie Espagnole," by Lalo, he seemed to throw himself more unreservedly, playing with more intensity. The andante movement was especially beautiful and he worked up to a splendid climax in the rondo. After the first hush following this last number, the audience broke into an enthusiastic applause which would not be stilled until Mr. Holding came back and played "Zephyrs," by Hubay. At its close he was presented with a beautiful bouquet of carnations by the Musical Union.—Lewiston Saturday Journal, February 17, 1912. (Advertisement.)

During the past summer, Holding coached in Europe with Anton Witek, concertmaster of the Boston Symphony Orchestra. During the season he will play in New York several times, and his manager, Antonia Sawyer, is booking him for some engagements in New England. This young violinist is a man of the intellectual, wholesome and progressive kind that seems destined to lead in the race with the musical artists of the world. Mr. Holding is especially happy that his own State received him with the honors due an artist of his sterling calibre.

Gods at Play.

From Pueblo, Col., comes a message accompanied by the



ALMA GLUCK GREETINGS.

appended snapshot, which reads as follows: "Behold four gods at home in their garden, domesticated and on view. ALMA GLUCK."

Norah Drewett in Hamburg.

Norah Drewett was the soloist at the first symphony concert in Hamburg, Germany, which took place on October 10. Her success with the piano part of the Beethoven Choral Symphony was so pronounced that she was recalled half a dozen times, and on the strength of which she was engaged for a recital in the same city for November 9.

Rains Sings Farewell to Dresden.

Leon Rains, the basso, recently gave his farewell recital in Dresden prior to his departure for America. He sang to a crowded house, and was assisted at the piano by Roland Boquet, the composer, who is coming to this country with Mr. Rains.

Mihalovich, the well known Hungarian composer, celebrated his seventieth birthday recently at Budapest.

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The spiritual beauty of the subject, and the charm, delicacy and religious conviction expressed in its music make the work in every way a worthy successor of "The Children's Crusade," for the composer, inspired by the affecting ingenuously and gentleness of his hero's character, has given his vividly-written pages a wonderful atmosphere of peace, serenity and mystic love.

Like Pierné's preceding oratorios, it is certain to find widespread appreciation in this country and will be extensively given during this season.

G. SCHIRMER
 3 East 43d Street New York

The Zeisler Quintet.

The accompanying photograph of the Zeisler Quintet will be of interest to the many friends and admirers of Fannie Bloomfield Zeisler, because it illustrates the happy hours which this famous artist spends with her family. The glamor of a worldwide reputation and the applause of great audiences bring Mrs. Zeisler no happiness which can be compared to that which comes to her through her home life.

While this photograph shows the entire Zeisler family engaged in playing musical instruments, and though all are good musicians, none of the boys expects to follow music as a life profession.

Mrs. Zeisler is fortunate in having for her husband a man broadly cultured and thoroughly musical. He studied piano quite seriously as a young man; and during the five years spent at the University of Vienna, Austria, where he got the title of Doctor of Jurisprudence, he never missed a good concert.

Mr. Zeisler has practised his profession in Chicago since 1883, and has long been recognized as one of the most prominent members of the bar of that city. He was chief assistant corporation counsel of Chicago in 1893 and 1894. He has been a leader in every movement for civic reform taken up in that city during the last quarter century. He has been prominently identified with the Municipal Voters' League and the Civil Service Reform Association.

Leonard B. Zeisler, the oldest son, has followed in the father's footsteps. He graduated from the University of Wisconsin with the degree of A. B. He afterward took



Fannie Bloomfield Zeisler, Siegmund Zeisler (husband), Leonard B. Zeisler (oldest son), standing; seated: Paul B. and Ernest B. Zeisler.

his degree of Doctor of Jurisprudence "with honors" at the Chicago University. He is associated with his father in the practice of law and is a lecturer at the John Marshall Law School.

Paul B., the second son, was recently graduated from Todd Seminary at Woodstock, Ill. He was the youngest graduate from that school in the sixty-four years of its existence and broke every record for scholarship made during that period. He won the first prize gold medal for oratory, also the grand gold medal prize for scholarship and deportment and was the tennis champion of the school for the past year. At the commencement exercises he was the valedictorian of his class, reciting an original poem. He also played a cello solo ("The Swan," by Saint-Saëns), sang in the chorus and played in the orchestra. During his recent vacation at Wisconsin Highland Summer Camp he won the junior tennis cup. Though Todd Seminary carries boys only through two years of high school, Paul did so much advance work that he has now, at the age of fourteen years and ten months, entered the fourth year of the Chicago University High School.

The third son, Ernest B., also received a gold medal for deportment and scholarship at Todd Seminary and stood second only to Paul in the number of honors he won. He was the concertmaster of the orchestra at school. This fall he entered the University of Chicago High School at the age of thirteen. Like his brothers, he has a marvelous ear and memory, and appreciation, judgment and enthusiasm for the most serious kind of music.

Mrs. Zeisler's happy domestic life, no less than her talents, has had an ennobling influence on her children. Mr. and Mrs. Zeisler have been married twenty-seven years and are ideally happy and the children worship their father and mother. Mrs. Zeisler often plays for and with them, and, in fact, gave all three piano lessons herself, before they played stringed instruments. Occasionally she even stoops to ragtime, which she is said to perform excellently.

W. FRANK McCURE.

Alma Gluck in St. Louis.

The music critic of the St. Louis Times paid Alma Gluck the following tribute when she sang in that city recently:

To sing before an audience whose minds and feelings are awired with joyous expectancy over the enticing pleasures of a grand

ball and to compel enthusiasm is the achievement of Alma Gluck, an impressive personality who fully met this requirement in her concert numbers last night at the Veiled Prophets' ball. She captivated the audience first by her radiant beauty, which is of the Oriental type and it seemed fitting that this singer, the beautiful representative of our youngest vocal generation, should have been selected to adorn the gay scene with her piquant personality and to charm with her marvelous gift of song.

The program selected by Miss Gluck was in harmony with the fairy-like beauty of the scene about her—brilliant, imaginative, breathing tender sentiments—and the singer, carried away by the inspiration of the occasion, gave it rapturously. Her tones were characterized by mingled softness and brilliancy and floated with the purring limpidity of a brook, yielding to the lightest touch of feeling. How arch and playful she was in light songs and with a contrast of mood and tone in her dramatic utterances.

The flute-like quality of her clear high voice came out prominently in the "Bird Song" from "Pagliacci"; she delighted the audience in her shimmering tonalities in "The Land of the Sky-blue Water," one of Cadman's Indian tribal melodies, but Miss Gluck's greatest achievement came in "De Puis le Jour," from Charpentier's "Louise." This is the dramatic number of the opera in which Louise gives in impassioned tones the delights of love.

The artist gave the program in three groups, and owing to the gayeties to follow no encores were allowed. (Advertisement.)

MILANESE CUTS.

MILAN, October 13, 1912.

Here is a list of casts and names which I am sending you to show that your side has by no means any monopoly of Italian opera singers. If I were running the paper I should not publish the list, because it is not real news and there is no special reason to give all the names of these people, who cannot be identified. If the names were such as to enable a differentiation there would be reasons for publishing it; but nearly all of them will be forgotten and many can never cross over—at least to North America. Yet you are in command and can publish, as you wish or not.

The season opens at La Scala on October 26 with the talented Serafin at the head of the music and the two sub-conductors, Paolantonio and Fugazzola. My former letter gave you the names of the operas. "Don Carlos" opens the house. Female singers, Russ, Magiola and Donatello—and what memories this last name revives! Males: The Dippelian tenor, Demuro, the baritone Galeffi; bassos: De Angelis, Berardi and Galli; also the tenors Giordano, Paltrinieri and Simonti.

For the "Habanera": The baritone Bourbon; the tenor Gasparini; the basso, Vannucini (and an old agent here told me that years ago a basso of that name—thirty odd years ago—sang in Italian opera here and in the United States); Signora Toschi, Lina Garavaglia, Signora Montanari, Signora (or, as they call the ladies here, "La") Baccarini; the tenors Paltrinieri, Spadoni and Olivieri; also the baritone Baldassarri.

"Feuersnot" will have La Canetti, La Donatello, La Lallini, Rosa Garavalia, La Montanari, La Baccarini, the baritone Parvis, the tenors Paltrinieri, De Villi and Olivieri (whose real name is Olivieri Ed Oliviero), the baritone Baldassarri and the bassos Galli, Nicolichia and Thos.

For all three operas new scenery has been painted. The rehearsals begin day after tomorrow, and Serafin will conduct all his operas from memory.

By the way, Lina Rossi made a fine success at the Dal Verme in "Otello."

The cast of the other operas at La Scala will not be given out for some weeks.

Toscanini is still resting at Parma, but he has been in town.

A new publishing house is said to be in contemplation and may be announced soon.

Tita Ruffo's American tour is considered a great coup for Dippel.

Lila Sterno, a young Philadelphia singer who has been studying in Naples, will soon be heard in dramatic roles.

Scotti, when here, declined to discuss his matrimonial prospects with any one. Everybody likes Scotti.

MORO.

Frederic Martin's Boston Popularity.

That Frederic Martin is popular with the famous Handel and Haydn Society of Boston is conclusively proven by the fact that this organization has engaged him for two of the oratorios which will be given this season. Foster & David, his managers, report that he will sing "The Messiah" on the evening of December 22 for the ninth time with the Boston society. He also appears with them on February 9 in "Elijah."

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Wednesday Afternoon, November 27th

1st Recital After an Absence of 12 Years of

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Note: Wonderful Programme: BEETHOVEN, SCHUMANN, CHOPIN,
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Tuesday Afternoon, November 19th

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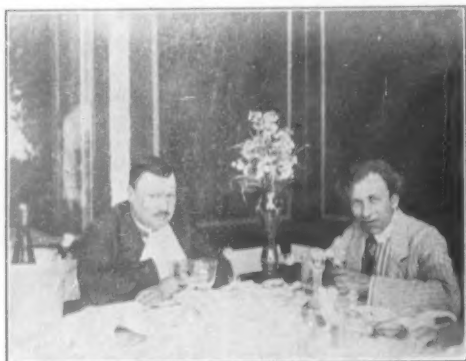
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SIMPSON IN THE CRIMEA.

THE CRIMEA, in August, 1912.

From Odessa to Sebastopol by steamer, then by post automobile fifty-five miles over the Crimean peninsula to Ialta, on the farther coast, THE MUSICAL COURIER correspondent was enabled to combine musical interests with travel in country of heroic beauty. On the approach to Sebastopol a Russian warship, standing off three miles to one side, lent excitement by firing a half dozen cannon balls into the sea a couple of hundred yards behind the passenger ship. Arrived at Ialta, the correspondent had the luck to find Alexander Glazounow, the composer of eight symphonies and a man of peace, yet by reason of his post as director of the St. Petersburg Conservatory and chairman of the Russian Imperial Musical Society, still to be rated a commander in chief for all Russia's musical forces. Other musicians met on the Crimean trip were opera composer Wladimir Rebikoff and Glazounow's talented pupil, Miron Jacobsohn, a correpetitor of the St. Petersburg Opera and composer of fine songs and piano works.

Just at the location of the harbor in Odessa the banks rise to a possible height of two hundred feet. The builders of the city made proper use of this elevation by erecting an imposing series of stone steps, which extend from



ALEXANDER GLAZOUNOW AND MIRON JACOBSON.

the harbor level to the boulevard and promenade above. Travelers who leave Odessa by ship have a fine view for twenty minutes, the top of the opera house standing out beautifully over the main line of buildings. On the recent trip the steamer left Odessa at noon, and the voyage was uneventful until nine o'clock next morning, when passengers heard cannonading. After a while four warships were seen to the east at a distance of three miles. The Odessa steamer continued at uniform distance along the line and other warships and many marine targets were passed. Finally one of the ships began firing cannon balls to the rear, slightly off their own line, and the travelers took great delight in watching the water rise like geysers where the balls fell, some miles away. The cannonading and the succeeding spectacle of practice war had been going on for fifty minutes when suddenly one lone ship showed a splash of fire and a column of smoke. Almost immediately there came the whirring, boring, burning of a cannon ball which fell on the steamer's path, hardly 300 yards to the rear. Five or six other shells came in so quick succession that one ball was hardly in the sea until the plowing and boring of the next was heard. The Russians said that the mariners were guilty of carelessness in firing in the direction of a passenger ship. Others thought the proceedings might be some usual item of entertainment for all those who traveled the water road from Odessa to Sebastopol. Still others said that the Odessa ship had on board no enemy, with the possible exception of the one American. Some days later it was learned that on one steamer sailing near Sebastopol, a woman passenger had been killed. Since the recent Crimean journey now written about, the Black Sea fleet has been in mutiny, a great conspiracy was discovered, and punishment has been meted out. The entrance to Sebastopol harbor is accomplished through a very maze of war craft and training vessels. Upon arrival, THE MUSICAL COURIER traveler did not wait to look around the famous battle grounds, but immediately sought the post automobile for the five or six hours' mountain run to Ialta. There is no railway to

Ialta, and the distance must be covered by land road or sea. The correspondent went one route and returned by the other.

In the vicinity of Sebastopol every bit of ground carries some written or unwritten history of the Siege of Sebastopol. The journey overland to Ialta begins in typical atmosphere of the Orient. The entire district is almost



IALTA, WITH THE MOUNTAINS DIMLY SEEN IN THE DISTANCE ABOVE THE CLOUDS.

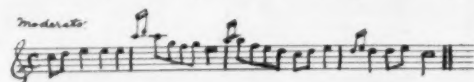
treeless, the road winds around through a long, shallow canon, passing an occasional crude rock dwelling, built in the sides of the hills. The sun is intensely bright and the scrub brush and other scant vegetation along the way are thickly covered with white dust from the soft stone road. For the first twenty-five minutes after the start the road is continually at an incline, when finally one comes upon an impressive panorama of a barren basin, with mountains around in several directions in the distance. The automobile descends in many curves, and coming upon smooth roads at the bottom, the machine is allowed to run briskly for the first time. Another hill is climbed and the second descent is made in pretty tobogganing. Everywhere are parched grass and Tartar huts enclosed by wolf proof walls of stone. A grave and a cross on every



WLADIMIR REBIKOFF.

knoll remind continually of the cruel siege. Further on, another great basin, fully shut in by mountains, is tillable, and grain is being threshed by two tethered horses, which tramp around in a twenty foot circle. One does not know how many generations or centuries grain may have been tramped out in the same manner. The road leads through an interesting Tartar village of rough stone houses, roofed with red tile. At an inn high on the mountain side, near

the farther end of the basin, the automobile stops for repairs, and the guests may take refreshment if they wish. From a hut around the turn of the road one hears the pipe of a shepherd. The travelers do not succeed in getting a glimpse of the shepherd, but here is his plaintive lay:



The automobile consents to run again and the ascent out of the basin continues for a scant five minutes, when the road leads through a great portal and the Black Sea is seen stretching away below in overwhelming magnificence. The distance is more than a thousand feet. The water lies in richest deep green and glassy smoothness. The travelers fairly shout their delight and though all unacquainted they begin talking freely of the scene. All guide books especially remark upon the extraordinary beauty of the view at this Baidar Gate, and the realization is in full of every word of promise. From this first view until Ialta is reached, three hours later, the Black Sea is hardly again out of the traveler's eye. The road leads in sharp spirals far down and high up, in ever changing altitude and direction, yet there is ever again some final gain in the direction of Ialta. The sea maintains its impressive beauty below, the rock is ever present in heroic outline above. Other Tartar villages of a single narrow street lend strangeness to the journey. The travelers finally come upon a new palace of the Czar, and in gradual descent the beautiful city of Ialta is soon reached. The town stretches out in irregular half circle along the water line, and the



A TARTAR SHEPHERD ON THE MOUNTAIN ABOVE IALTA.

mountains just at the rear rise again to a height of some two thousand feet.

In going from Kiev to Ialta, by way of Odessa and Sebastopol, THE MUSICAL COURIER traveler was only following a recent trail of Glazounow's. The distinguished composer had conducted one of his symphonies in Kiev and Odessa. In Ialta he was the guest of his friend, the well known composer, A. A. Spendiarioff. When the traveler called at the Spendiarioff residence the host was away on a ten day errand, but Glazounow could be seen. The ensuing visit with Glazounow was on a basis of remeeting, since he had been seen daily for two weeks at St. Petersburg on the occasion of the Rubinstein prize competition, two years before. At the Spendiarioff house Glazounow was found pretty well buried in a pile of proofs of a suite of ballet music that the St. Petersburg Marien Theater had desired for an Italian opera. The composer was enjoying his stay in Ialta, but wishing that he could be more regularly industrious again. His latest big work of the last season had been the piano concerto inaugurally played in St. Petersburg by Constantin Igumnov of Moscow and probably soon to be played by Godowsky at the dedication of a new concert hall in St. Petersburg. The concerto was already in print and in the autumn it would further appear in miniature orchestral score, as would also his eighth symphony. His first symphony would soon appear in his own reediting. That work had been issued and played in Russia before he was seventeen years old. After some further gossip of composition and composers, the correspondent especially wished to know what prospect there was in Russia to find still unknown people's songs. Russian musicians had been collecting and publishing such material for many years and there was a desire to know in what ratio the rich mines of song were becoming exhausted. Glazounow promptly replied that there would not be any particularly valuable fields remaining unworked, with the exception of the lower Volga and Crimean districts. Hereupon the visitor told of strange mu-

NORAH DREWETT

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PIANIST
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sical experiences on the Volga two years ago, also showed the composer the shepherd's melody noted the day before, near the Baidar Gate. Upon seeing the visitor's interest in musical folk, Glazounow then told of the strange old all-Tartar city of Bachtchiseraï, which could be visited to the north of Sebastopol, on the way to Moscow. He volunteered a card of introduction to his young friend and former pupil, Miron Jacobsohn, then sojourning at Sebastopol. When the correspondent had finally deciphered the script and the Russian, it was seen that Glazounow had wished Mr. Jacobsohn to act as the correspondent's guide on the prospective trip to Bachtchiseraï, which was an hour's train run from Sebastopol. The circumstance was only typical of the Glazounow heart, which long since made him one of the best beloved men in St. Petersburg's public life. Furthermore, one did not doubt that this man had been recipient of many orders, honors and degrees, yet his card bore only the seven words, "Alexander Glazounow, Director of St. Petersburg Conservatory." Before leaving the Spendiaroff house, the correspondent begged to know if he might see the composer again, on some walk about the city, or at any leisure hour. Glazounow then said that the dinner hour on the following day would be occasion for another meeting. On this appointment, which found the master really at leisure, the sitting extended to two hours and a half, during which time the correspondent could revel in hearing incidents of Russia's richest musical traditions—of the personal relations among the Rubinstein, Rimsky-Korsakoff, Balakirew, Cui and Tschai-kowsky, with all of whom it had been Glazounow's privilege to be in contact. In whatever manner the conversation led to Tschai-kowsky, there was always an undertone of reverence for the unusually fine person of Russia's greatest composer. Glazounow particularly remembered a regret once expressed by Rimsky-Korsakoff after the death of Tschai-kowsky. These men had been sincere friends, yet it had never been Rimsky-Korsakoff's custom to tell Tschai-kowsky his appreciation of the composer's works. It was when Tschai-kowsky was gone that his friend was sorry not to have given the composer some kind, hearty word about the "Pique Dame" or some other of the real masterpieces. Thus Glazounow recalled much that truly reflected the time when Russia's art music was young. Finally, the correspondent, as long time consistent friend of Glazounow's own compositions, was constrained to ask if in the composer's large output some of the better works had suffered undue neglect. The question brought out the only personal complaint that was noted in the course of two meetings. Glazounow said he felt sorry that though he had been a long time member of the principal musical societies which gave annual festivals in the German speaking states, he had not yet had the honor to be represented by a composition on those programs. As to particular works which might prove available for occasional use in the every day concert life, there were, besides the symphonies, his "Finnische Fantaisie," an incidental music to Wilde's drama "Salome," "Zwei elegische Preludien," an orchestral "Schicksalslied," and respectively an "Orientalischer Tanz" and an "Orientalische Rhapsodie." On the part of this correspondent there would be added an especial preference for the sixth symphony, the violin concerto, an unusually worthy string quartet of about op. 63, a fine set of piano variations recently heard in Odessa, and the high color ballet music of "The Seasons," also recently heard in Kiev.

The Russian composer, Wladimir Rebikoff, formerly of Moscow, has been for some years a resident of Vienna. His considerable list of compositions, originally in the press of Jurgenson in Moscow, has been just bought up, entire, by Breitkopf & Härtel of Leipzig. Of that catalog, which carries forty opus numbers, the one act fairy opera, "Der Christbaum," is the most pretentious. Most of the other works are psychological studies and romanzas or character pieces for the voice and in forms for piano solo. When visited in his hotel, Mr. Rebikoff said that he had nearly completed an opera called "Trilby." For the coming autumn he had plans to be very busy giving concerts of his own piano compositions, all written in the whole tone scale, in the use of which scale he felt himself one of the very earliest pioneers. He showed that compositions of his, written in the whole tone scale, were issued from the Jurgenson press two years before the similar first works of Debussy began appearing. The publishing dates were respectively 1897 and 1899. The coming piano recitals, to be given in Vienna and London, will be called "mood evenings." They will be played behind curtains, and the public will be requested not to applaud.

The summer symphony orchestra at Ialta was under the direction of Wladimir Scherentieff. A concert was given in the city garden each evening, but the formal symphony programs for the season were only five in number. These programs were in far less degree Russian than those recently reported on from Kiev and Odessa. Of Russian works there were only the Tschai-kowsky fourth symphony, Wassilenko's symphonic poem "Garden of Death," Cherepnin's ballet suite "Pavillon Armide," a suite from Rebikoff's opera "Der Christbaum," and two performances of the Wieniawski D minor violin concerto. The Czechish

cousin Dvorák had here the scherzo caprice, op. 66, otherwise the music was nearly all French, with representations of Debussy, Saint-Saëns, Wicmann (Belgian), Henri Robeau, Vincent d'Indy, Fauré and Dukas. The talented young concertmaster, Peter Meerenblum, was heard in a fine giving of the Wieniawski concerto. The orchestra was doing creditable work under Scherentieff's leading.

On the return from Ialta to Sebastopol by steamer there were some hours of fine running, in easy view of the rugged mountains which had been earlier traversed by automobile. Arriving at Sebastopol in the early afternoon, there was time for an interesting visit with composer Jacobsohn and a drive to the beautiful Russian cemetery from the farther side of the bay, which was crossed by launch. The vicinity of Sebastopol has large separate cemeteries for the thousands of French, English and Russians who fell in the famous siege. In conversation with Miron Jacobsohn it was learned that in November his E major piano sonata would be issued from the Leipzig press of Julius Heinrich Zimmermann. The same firm had previously issued a half dozen of his romances for voice and piano. Jacobsohn was still under engagement to the St. Petersburg Opera, yet he expressed a desire to be called to similar work as correpititor of the Moscow Opera. His plans were as yet incomplete. As to the disposition of Alexander Glazounow's card brought from Ialta by the correspondent, Mr. Jacobsohn would have gladly made the trips to the Tartar city of Bachtchiseraï, but his plans had been made complete for the journey in the other direction—toward Ialta. The correspondent therefore entered upon the excitement of making the excursion alone.

EUGENE E. SIMPSON.

Fitz-Randolph School in Paris.

Another American is attracting notice in Paris as a teacher of singing. She is Madame Fitz-Randolph (formerly Katharine Timberman, contralto). Madame Fitz-



MADAME FITZ-RANDOLPH

Randolph is a graduate of Western College, Ohio, and later she entered the New England Conservatory of Music, Boston, where she studied singing for four years with

William L. Whitney, at the same time completing the courses in harmony, theory and solfège. When Miss Timberman went abroad she became a pupil of Mathilde Marchesi in Paris, and having received a certificate from Madame Marchesi, the singer went to London for further study with Georg Henschel, with the German lieder as the particular aim. Dr. Henschel presented Miss Timberman with a testimonial in which he stated that it was many years since he had heard a contralto "so eminently fitted for oratorio."

As a singer Miss Timberman (now Madame Fitz-Randolph) toured the British Isles and South Africa. Then she returned to America and established herself as a teacher at Scranton, Pa.

Miss Timberman's marriage to the Rev. John Fitz-Randolph did not take her from the profession, but she continued to work, and when she and her husband left their home in Pennsylvania they were honored with a reception at which the Governor (then L. A. Watres) delivered an eloquent speech.

The following press notices, referring to Madame Fitz-Randolph as a singer, fully attest her ability as a teacher of artistic singing:

Miss Timberman, a magnificent contralto, quickly established herself as a favorite in "Plaisir d'amour" by Martini, and an outburst of applause greeted her appearance in the second part, when she gave what must be pronounced the finest vocal performance of the evening, Donizetti's "La Zingara." . . . —London Times.

Songs were contributed by Katharine Timberman, an American. . . . Miss Timberman has a fine, rich contralto voice of great compass and wonderful flexibility. . . . —London Musical Times.

Miss Timberman possesses a contralto voice of full, rich tone, coupled with truly artistic temperament. The first item she sang was rapturously received, and the second was encored with such persistency that (although the singer five times bowed her acknowledgments) the audience was not satisfied until she at length gave way and responded by singing with rare piquancy and verve Sybil Palliser's quaint little ballad "I Wonder."—Natal Times, South Africa.

Miss Timberman proved herself a skillful vocalist throughout the performance of "The Messiah," singing the aria "O Thou That Teltest," with rare smoothness, and "He Was Despised," with intense religious feeling which left a deep impression on the audience. We saw tears in many eyes. . . . —The Critic, Johannesburg.

Miss Timberman was highly successful in Henschel's "Morning Hymn" and Rossini's "Di tanti palpiti," which showed remarkable flexibility and control. We would advise her to enter an operatic career. . . . —New York Tribune.

Katharine Timberman sang last evening the "Messiah" recitative and aria, "Behold the Virgin Shall Conceive" and "O Thou That Teltest" in a voice velvety for softness and richness, splendid in its power of conveying alike the musical and religious thought, made so both by natural quality of tone power and timbre, and by high cultivation. In Eugene Field's tender "Angels' Slumber Song," Miss Timberman held her audience with all the fascination of a voice and personality possessed by the thought and profound feeling of the poet and musician.—Scranton Truth.

Katharine Timberman has a noble voice of rare excellence. It is powerful, deep and resonant, her method is supreme and her phrasing is fine. Her enunciation makes her words easily caught by her hearers. She is said to be as charming in private life as she is on the platform.—Wilkes-Barre Record.

Katharine Timberman, a cousin of Judge Kuntler and S. J. Flickinger of the Associated Press, is in America again. Miss Timberman is possessed of a contralto voice of beautiful quality and immense power. She has been received with enthusiasm in the Crystal Palace Concerts in London, where she sang with Edward Lloyd. Last spring she made a tour through the South African Colonies and the Transvaal, and has stood indisputably as the leading American contralto abroad.—Cincinnati Commercial Gazette. (Advertisement.)

Piano movers will take charge of the funeral of 350-pound John Rappelt, of Tenth avenue, whose coffin will be 7 feet 2 inches long and 30 inches wide. It must be lowered by ropes from a third story window. To be treated as a musical instrument even after death is chilling to the soul.—New York Morning Telegraph.

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NEWS FROM POSEN.

POSEN, October 13, 1912.

During this season of the year when the golden glow of the forest descends upon the ground, covering it with a verdure that warms you in preparation for the approaching blasts of winter, the study of the river beds and bottoms becomes interesting in another direction, for much of the shedding of the trees passes into the brooks, rivulets and rivers and gives them a character of scavengers washing away the drift of land accumulation. I ran down via Lissa to Glogau and then came down stream and stopped over at Neusalz, where a funny thing happened. Some of the cinematograph shows of that town had been putting up objectionable posters illustrating murders, rapine, robbery and lots of things, outside of police graft, and on the day I reached the town the Town Council passed a resolution that prevents any such kind of advertising on public view. I thought that a fine idea and why not pass a law to stop piano men like your man Bent over there from advertising that his factory comes from an old hundred year old factory, when such a statement is a falsehood through which the innocent purchaser may be swindled? Get such a law passed. You've got a Sherman law; now get a Bent law; it won't be crooked because it's bent when it's a law.

I've been reading your trade paper ever since Lepstein, of Chicago, introduced that little Mr. One-hundred-year-old factory Bent to me, and I see that there is another Chicago piano man who comes from Ulm and claims that his ancestors or his aunt's sisters had a piano factory in Ulm years ago and that he studied piano making in that factory, and I do not believe it, because if that were true he would make the statement in a different manner. His name is Steger. Wait till I get time this fall and visit Stuttgart; I'll go down and look up that claim in Ulm, and his aunt's sisters. I'll bet that his aunt's sisters were very much interested in manufacturing and maybe he remembers. It's a kind of bet on general principles.

You can stop all those false claims by showing the legislatures that the people who elect them are the ones who are swindled. Going down stream on the boat, I felt swindly myself, and when we got to Fürstenberg I jumped off and took the first train back to Glogau. Next

day I struck off to Liegnitz, leaving the river and hitting the Katzbach where it joins the Schwarzwasser. You get a good dinner in the Rautenkrantz and a fine glass of local beer, and in the parlor a young lady was playing a piano of a Liegnitz make. Since Bent came to see me and I told him what I thought of him (say, he's pigeon-toed) I am taking an interest in pianos. It was a grand, made in Liegnitz, where, as I found, there are a number of piano factories. Oh, she did play beautiful; really, it was very inspiring. The velocity exercises of Czerny were done up brown, and she had some octave studies of her own, both hands up and down the keyboard at the same time, and then chromatics at the final end, too; foot on the loud pedal always, and the left foot hitched up behind the under rail of the piano bench; not the upper.

After she got through with me, for I was so enthralled that I could hardly hear, I excused myself and took one glass of local beer and made up my mind to go to bed for a nap and study the town the next day. While I was seated at the table awaiting the waiter, she passed and I thought I would ask her some very natural questions. "Miss," said I, "where did you learn so much apparently so rapidly?" "At the institute," she replied. "Oh!" I rejoined. "You mean the institute?" "Yes, beg pardon, the institute." "Musical?" "Of course," she responded. "What are you doing here, if I may ask?" "My papa came over from Breslau to buy a piano directly from the manufacturer. Papa's upstairs now trying to make the piano man take his money, but he is having a hard time of it." "May I ask you once more?" "Twice, if you like it," and she smiled a real Lexington avenue one. "You are not German. How do you come to be purchasing a piano here?" "Ach, dat's easy. We are going to live for a while over there in Breslau, and we heard about the piano factories over here; and any way I got tired and so we drove over here in our Bent-Steger 20 s. b. grand, ha ha, to buy a Liegnitz grand, ah ah!" And the girl did have a hearty, cheering laugh. "Papa's agent for one of those automobile concerns that they are writing about coming from America to swamp the European automobiles at \$1,000 and less retail; sold by the barrel, for less in Europe than at home, because,

as papa says, with a wink, 'Wad have we got brodection for?' And again she laughed beyond.

"Come," said I at last, "let's get some fresh air. Have you seen the monument of Frederick the Great Flute Player, of whom Mr. Abell, of Berlin, has been writing volumes? No? Over here it is." And she willingly joined me. There is an old Dutch Renaissance schloss or castle in Liegnitz, and we took it in, although they left us out. Then there is the Peter and Paul Church, a fourteenth century plant, opposite to which is the Frederick the Great Flute Player monument. We didn't go in. I mean the church.

"We go to corner Fifty-fifth street," she said.

Well, what did I know of corner Fifty-fifth street, and she naturally asked: "You don't know, and with such a nose? Looks a good deal like the Doc's," and again she laughed and I didn't like it a bit. I remained subdued and silent until we reached the two fountains in the Ring, where the theater is. She didn't seem to favor the building. "Looks like a garbage," she iterated. "Garage, you mean." "Yes, I know I mean garage, but every time I see or think of garage, I must say or think of garbage; so much alike in looks, the words."

And as she twittered this time she interspersed: "Papa always must laugh wid me when I say garbage because he thinks I refer to the \$1,000 autos that are sold for less in Europe than in America, because, as papa says, 'Wad have we got brodection for?' And at this she simply and complexly laughed.

It was getting rather hot for me. Trying to show the town to a girl who could play octaves with both hands in the same direction and chromatics, too, and not be appreciated. However there are exceptionally beautiful promenades in Liegnitz, constructed where the fortifications formerly were, and I asked her to go there with me to test her love of nature even if she betrayed no love for art. Yes, she would go, but then we would have to hurry to the hotel. "Papa will take the machine out of the garbage and rush off without me if I'm not back in time," she claimed. "No danger of anyone running away from you," I quietly commented. "Say, who are you, anyway? Why don't you introduce yourself?" "Oh, when the time comes you'll know who I am. Let's hurry," and we took a fast pace and soon were on the prom. "Great, great," she said; "beats anything they have in New York except Riverside, Morning Side, Central Park, the Bronx parks, Parkway, Prospect Park or Coney Island." Then she turned suddenly and pointed her finger at me and said slowly and distinctly: "You see, I am from the Institute, as you call it, and we know; ask Doc."

By this time we had reached the hotel and she inquired about her pop, as she now called him, and having been told that he was still closeted upstairs with the piano man, she sat down at the old parlor desk and wrote a note, sent it up, retired, returned in five minutes and said, "See, pop's onto his job; see what he writes," and I read: "Tell the choffure to make the machine look bright; am trying to put up an exchange with cash and one of his grands." "I am off for the garbage," and before I could fix my glasses on my nose she was out of sight.

ENVOI.

I noticed a field glass and a lot of newspapers on the sofa and on her return I asked her whether it was her property. "You bet; they don't steal anything around here because they've got nothing, and if you find something strange on them you know they lifted it and they know that; I'm on, steady." This was Greek to me and I demanded an explanation. "I don't explain, but I will to you. Who are you, anyway, Jewish fellow?"

I told her. "Then you know Breslau?" "Breslau," I repeated, correcting her. "We—that is, pop—told Damrosch that we are going to locate in Breslow and he said to pop that he studied music there and there was lots to learn there he didn't know." I could now understand the chromatic octaves with both hands better, and while reflecting for a moment she was opening the newspaper package and hollered: "Say, Jewish fellow, here is the New York Sun. Pop has the papers sent to him that advertise his car factory. Say, did you see the long article Damrosch has in the New York Sun?" "No," I rejoined. "I did not see the long article Damrosch has in the New York Sun." She handed it to me. "You read it," she said, "while I look up society news. We belong to New York society, ha-ha. The Ulef Feshulems, John Smith, president; William Thomas, vice; Charles Jones, secretary, and Abe Soppeneimer, treasurer, ah-ah."

But I was so engrossed in the Damrosch article in the New York Sun that I only heard the last name. But she ran over the column and said to me: "Say, Mr. Karpeles, what did Walter say when he read this here remark of brother Frank?"

I often hear the phrase, "I don't ever expect to be a public performer, I only want to teach." Only! As if teaching required only a modicum of musical knowledge and ability, when in reality the true teacher of music must possess additional qualities of a high

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Prelude and Fugue, G minor (for violin alone)	Bach
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a. Aria	Matheson
b. Capriccio	Haydn
c. Deutscher Tanz	Hummel
d. Rigaudon	Monsigny
IV.	
Concerto, G minor, Op. 26	Bruch
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order to those required of the performer. Only a teacher! It is the highest and noblest profession of all when rightly conceived. Free from the egoism of the performing artist, who very often develops into a bundle of conceit, he gives to others of the best that is within him, guiding the faltering steps of those who would climb the Parnassian hill and initiating them into the mysteries of the divine realm in which Apollo sits enthroned.

"Say, Mr. K., it's awful funny when you know Frank and read that," she continued. "You see, climbing the Parnassian hill up Morning Side Heights, you know, and a tinner to have your voice tested before you are admitted and then initiated into the mysteries of the divine realm—whow, whow—in which Sapolio—no, no, no, Apollo—sits enthroned. Don't that beat the Dutch?" I couldn't get a thing in edgewise. The girl was dancing about the room giggling and I couldn't read attentively, but it did strike me that what Frank said about the ego of the performing artist might fit into his resignation from the Oratorio Society, as I read some time ago, and his brother's continued activity as a performing artist. At least the idea is a misfit.

The girl did not keep quiet long enough to get much of a grip on the article. "Say, Karpy"—she spoke most intimately—"you know or you don't that that's in the Sun, and the Sun man has written the kibosh for brother Walter's uproar called 'Cyrano de Breakerback.'" "My dear young lady, get your titles right." "Oh, I know what you're going to instruct me on; on the French Bergerac; but anybody knows that. The libretto for the opera, Mr. Karpy; now, you know I know."

Surely I had to give it up. Here was a case beyond me. She was electric in her rapidity, stuck a new piece of gum into her little mouse trap—that's what Lepstein says Bent's mouth looks like—and then pointed to the following statement of Doctor Damrosch in the New York Sun. "This is something you cannot find in Shakespeare," was her remark as she handed it to me:

Any one who wishes nowadays to study music seriously will have no difficulty in finding a way, provided he makes intelligent inquiry concerning the best schools and teachers. Let him go about it as he would in selecting a physician. Let him ask those who have had experience with him and if this is satisfactory place himself unreservedly in his hands.

"That's the reason he's called doctor, ah!" and how she did laugh.

But I saw nothing to laugh at. But I guess that Doctor Damrosch knows what he's about. There must be many pupils from his institute to which he can point as proofs, or are the public interested in music not acquainted with the results as yet? I don't know. Seems to me that if a doctor can have big results in cures that that proves his particular case. The Miss gave me no chance to think.

"I like the Doctor. But pop says, 'Where are de public blayers und de singers dat came oud of dad institute all dese years?' that's what pop says always. 'Show me,' he says; 'show me; I'm from Michigan; don't show me und I don't pay you.'"

"Is that your papa's way of expressing his views on a question of such dignity?" and as I asked this question I looked at her severely. "Not exactly Karpy, me boy; but it covers the ground. If you are a doctor you show results, and if you don't show results you're a doctor all right; but there are no results."

"Why then be a doctor?" I ask her.

"That's easy. But there are doctors with results and that's the reason there are other doctors without results. That's what pop says."

At this point we heard loud talking out in the hall and two men entered the parlor, one long and serious looking, the other short and jovial. The latter, addressing the Miss, said, in a loud tone: "He's going to ship you de handsomest grant biano you ever saw und I make delivery of one our double X roadsters 1912-11 und de details are all fixed; nicht war." "Yes," said the German.

"Mr. Karpeles, of Posen, my father, Mr. Morgan, P. Morgan, of New York." "Great scott," I thinks, "Pier—no, that cannot be."

"Why do you seem so paralyzed?" the Miss asked me. "He dinks I'm Beerpoint Morgan, dat's why. No, young Mr. Karpy; no, young man. My name was Pinkus Morgentail and when Beerpoint got so poplar I cut de tail off and now my name is Pincus Morgan; but lots of times de reporters in de foreign hotels call me up und call me Mr. Beerpoint. What do you think of my Betsy?"

"If you please, pop; Elizabeth Morgan," she interjected. "Much obliged to meet you, young lady; introduce me to myself."

"Oh, you two know each other better than you think."

"Will you join us, Mr. Karpy—vat is it? Karpy—"

"Will you listen, pop? This is Mr. Semmy Karpeles of Posen."

"Of Posen! Well, I should snikker. Posen. Oh, ven I dink I dink, den I dink of Posen. Say cornfidentshly; vat does Damrosch mean ven he speaks about dose Parnassian hills, right here; read it; I can't make it in or out. Was there ever a Parnes in de family?"

"What's a Parnes, pop?"

"Now you please, please go vay; children are made to talk, not to listen; stop listening."

"No, Mr. Morgan; I am quite sure," said I, "that the Parnassian hill—there was only one—has no reference to

the parnes in the old family. Parnassus, you see, was a mount in Greece, ancient Greece—"

"Good name for a speeder, eh?"

I could not reply to such a business inquiry and remained silent, not long, for Betsy said: "Pop, that machine would have to be a hill climber if you called it Parnassus," and how she did laugh at that, and all the time P. Morgan seemed oblivious of the German piano manufacturer, being so engrossed in his daughter's wit and hilarity. But there are others and suddenly, at the pause, the German broke in. "Parnass—well that means something net; let's have some good, light Liegnitzer," and he ordered four forthwith. We all sat down and I thought it strange that my credentials had not been asked for all this time. I was not used to it, having resided so long over here and some way had to be found to make the situation legitimate and the one outlet I saw was the piano man to whom I handed my card. "Where's mine?" asked P. Morgan. "Oh, hand him your big card with the flyer ad. on it, pop," the girl suggested; "before you get through he'll tell you how to make a deal in Posen, won't you, Karpy, old boy?" and once more she had her laugh at my expense. Meantime the piano man gave me his card.

"You sell him one of your pianos, Mr.; they are fine. Betsy, go in there and give us some of your institute pieces. She can run those keys to beat the band; go on." Miss Betsy had to obey. When you're born a woman, the first thing you must do is to swear that you'll obey, no matter whom or what; but you must swear. After a while you can swear all you please, even without obeying. But Betsy had to obey. She played.

PROGRAM.

- I—Two handed arrangement of the four handed arrangement of the overture of the Scarlet LetterCyrano
 - II—Denver cornet solo; adapted by the composer for piano soloD. Doctor
 - III—"Danny Deever," solo, for three fingers (arranged by Oscarstein)Hammer
 - IV—"Nobody's Doing It" (paraphrase)Parker
- We heard a horn. It was the chauffeur with the Bent Steger 20 S. B. grand, blowing the chord of the dissipated ninth. We all got in except the Liegnitz piano manufacturer. He said he expected a strike in the morning and could not afford to take speeding chances. We bid him good bye. Our valises were put away under the seats; P. Morgan paid all the bills and off was the machine. When we got out on the road the chauffeur told us that we would have to go slow as the carburator had grown

whiskers while the machine was in the garbage, as Miss Betsy calls it, and that the machine was a stencil anyway and was only warranted not to be stolen. "Stop that," said pop, "don't you see we have a stranger here with us?" The chauffeur said nought and at 11.30 p. m. we reached Breslau. We were so tired that we wheeled right to bed and never met until lunch time.

"How's the auto, Miss Betsy?"

"Tired," she replied languidly.

"Rims?"

"Bent," was her answer. "Good bye," and I started to leave but she called me back. "Seriously, Mr. K., I want you to forgive me and forget yesterday. But when I read that New York Sun fest of Damrosch with Parnassus and Sapolio—Apollo I mean—such a spasm of nonsense overwhelmed me that I had to be foolish. You'll forgive." I did, and both of us had a hearty laugh together. Pop appeared right then. He looked wan. "And now, pop, what's the matter?" "I don't know. I sold that Liegnitz piano man one of those stencil machines and this morning I learned that his pianos are stencils made in Ulm; down there where Steger's aunt's sister has been producing stencils, too. What am I to do?"

His question seemed put to me. "Give him advice. We are strangers here and have no friends." I could not give them advice on such an affair. "I'll tell you what I will do. I'll write to THE MUSICAL COURIER for advice," and here I am writing. Give me instruction and address me, as usual, to Posen. P. Morgan and daughter are waiting in Breslau. He's afraid of litigation as he has twenty-six patent lawsuits on one pneumatic and is waiting for court decisions. SEMMY KARPELES.

Interesting Criticism on Carl Flesch.

Dr. Otto Neitzel, the most authoritative German critic and a man well known to the American music world, writing in the Allgemeine Musikzeitung (No. 24), has this to say of Carl Flesch's playing of the Brahms concerto at the music festival in Aix-la-Chapelle of last May:

Carl Flesch created an extraordinarily strong impression by his reading of the Brahms concerto, and one feels no hesitation in pronouncing him the greatest living violinist whether his work is regarded from a standpoint of technical clarity, beauty of tone, grace of phrasing, or nobility of conception.

In this criticism a new candidate is brought forward for the first place among the violinists of the present, hitherto shared by Ysaye and Kreisler, and the American debut of Carl Flesch, already announced for January, 1914, will be awaited with the greatest interest.

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Mr. Galston will give his first recital on Saturday Afternoon,
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TWO CHORALS - - - Bach
(Arr. by Busoni.)

- a. E flat Major.
- b. G Major.

SICILIENNE (arr. by Galston).

PRELUDE AND FUGUE D Major
(Arr. by Busoni.)

II.
SONATE - - - Beethoven
Op. 106 (für das Hammerklavier.)

III.
TWELVE ETUDES - - - Chopin

- 1. Op. 25, No. 1, A flat Major.
- 2. Op. 25, No. 2, F Minor.
- 3. Op. 25, No. 3, F Major.
- 4. Op. 10, No. 2, A Minor.
- 5. Op. 25, No. 5, E Minor.
- 6. Op. 25, No. 6, G sharp Minor.
- 7. Op. 25, No. 7, C sharp Minor.
- 8. Op. 25, No. 8, D flat Major.
- 9. Op. 25, No. 9, G flat Major.
- 10. Op. 25, No. 10, B Minor.
- 11. Op. 25, No. 11, A Minor.
- 12. Op. 25, No. 12, C Minor.

IV.
BERCEUSE - - - Chopin
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Publications and Reviews.

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Particular attention given to works of American composers and their products.

The Macmillan Company, New York.

INTERPRETATION IN SONG. By Harry Plunket Greene.

There is probably no singer before the public of England today who is so eminent as an interpreter of songs, quite apart from whatever he may produce in the way of musical or unmusical sounds as is Plunket Greene. He has always been a stickler for the interpretation of the composer's meaning and has steadily opposed the practice of some singers who seek in a composition a means of displaying their vocal skill and charm. The result is that he has come to be looked on as an authority on singing in general and interpretation in particular. His new book, therefore, will be sure to have a wide circulation among that most numerous class of all who make a living by music, singers.

There is a square-cut, straight-from-the-shoulder style about this book that pleases us immensely. We like a writer who takes off his coat and gets down to business. This is how Harry Plunket Greene begins his book:

"It is a popular fallacy that a beautiful voice is synonymous with a lucrative profession and entitles its possessor to a place among the masters of music. England is full of such voices, in various stages of technical training; some full of hope for the career ahead, some despondent and puzzled at the non-fulfilment of that hope, and others—a vast number—for whom hope is dead and the grim struggle for a livelihood the only question. To such it seems inconceivable that a thing of intrinsic beauty, a great gift like a voice, should count for nothing in the world of music, and the singer in his disappointment attributes his failure to the shortcomings of his manager, the opportunities of his rivals, the personal prejudices of his critics, or the relentlessness of the gods—to anything but the true cause. The explanation is simple enough—he has not learned his business."

Having given English singers in general a black eye, our author proceeds to land a left hander on their collective nose:

"Our platforms are overrun with voices half developed and quarter trained, singers without technic, without charm and without style, to whom rhythm is of no account and language but the dead vehicle of sound, whose ambitions soar no higher than the three-verse song with organ obligato, and to whom the high note at the end and the clapping of hands spell the sublimity of achievement. . . . But when the song comes to its inglorious end, both song and singer are thrown out together into the world's rubbish heap."

Then comes the knockout blow, which finishes the popular singer altogether and leaves him dangling senseless over the ropes:

"It is the composer who lives; the singer is one of the Ephemeride. Invaluable to anecdote, immaterial to history, he belongs to reminiscence, not to record. Who was the great tenor of the Thomas-Kirche? There is no memorial even of his name; but Bach, who wrote the great arias for him, is with us for all time. If the tenor of the church cantatas is buried and forgotten, surely the singer of the British ballad is justified in dying young."

We need hardly say that from a book of some 300 pages it is difficult to select the little that our limited space will permit. We must content ourselves with an extract from the chapter on rhythm and a paragraph from the appendix:

"True rhythm is inexorable; true rhythm is compelling; true rhythm is ever on the move and ever in a straight line. Nothing can stand before it; everything must clear out of its way. Its motto is 'Push On!' No singer could, or should, sing such instrumental accents as these, but the feeling of their rhythm should be in his blood, and 'Push On!' should be written in letters of fire in his brain, for it is the secret of the singing of every song, big or little, fast or slow; be it as harassed as the 'Erl King' or as lazy as 'Feldensamkeit.' It pushes on in a straight line to its goal, inevitably. It is this principle of the straight line which makes fine phrasing, and the sense of inevitableness which gives the impression of style. To the singer—

who is, as a rule, the least musical of musicians—accents are associated with down beats. . . . But rhythm is like a piston; it may apparently work up and down in direction, but it drives the structure forward. . . . The phrase is surrounded by enemies; it does not take a great amount of imagination to recognize our old friends, cheap effect, over-elaboration and self-consciousness, as directing the operations.

"It would do well to bear this in mind. In nine cases out of ten, where the music is good, the phrase in itself is far stronger than anything he can read into it—in folksongs in ninety-nine cases out of 100. Phrase is balanced by phrase, like the wings of a bird. If the singer brings in false values or pauses, he makes the movement vertical or stops the march of the song; he puts a broken bone in one wing and upsets the balance of the flight. Alongside the great giants Rhythm and Motion, human 'effects' are pygmies."

"Thus in the 'Erl King' as soon as the Erl King begins to speak there is an undeniable temptation to slacken the time. A new character is being acted and a new tone color used; it is sung piano and with a certain grim oiliness directly opposed to the terror and furious heart beating of what has gone before. The singer's first impulse is to make the change complete even to the matter of tempo; but through the whole song run haste and fear. The Erl King does not need to stop the horse to whisper in the child's ear; the singer does not need to stop the march of the song. This phrase or that may be slightly broadened, and brought back—the horse may lengthen its stride—but song and horse push on at a gallop, in haste and fear, to the inevitable end—home. The bare idea of a singer's rubato ad lib. in the 'Erl King' would make Schubert turn in his grave."

Harry Plunket Greene tilts at the good, respectable English ballad in a fine vein of scorn and humor. "The old series of repeated chords forms the main accompaniment of three-quarters of all British so called 'ballads.' It is the vade-mecum of the popular composer, and the old, old friend of the sloppy sentimentalist. No doorstep on a winter's night is complete without it. It has discovered more orphans than the combined force of the metropolitan police; it has saved more children's lives than the whole of the County Holiday Fund. In its extended triplet form it is the only authorized ladder to heaven; the self respecting organ obligato would faint at the suggestion of supplementing any other style; it can play Eccles rarely, or roar at you like any sucking dove; it is the embodiment of self satisfaction, but is capable of fierce passion. Its love is like anything from a red, red rose to a 'Tannhäuser' Venus. It has no particular drive in its rhythm, no imitation of the voice, no melodic figure, no atmospheric suggestion—just a good roast beef, up and down, accommodating set of plain chords. Does the tenor want to stay in 'Heaven' on that top A?—it is delighted to oblige; does he wish to hurry over the ineffective middle notes?—nothing could give it greater pleasure than to hurry along after him. He has the melody, it has the harmony; what more can any one want?"

We might go on quoting indefinitely from so entertaining as well as authoritatively instructive a book, but we must bring our review to a close with a word of strong recommendation for the entire work. There is a short appendix to the "Interpretation in Song" which may or may not meet with the approval of certain teachers of singing.

Harry Plunket Greene says: "The so called 'abdominal' breather can be marked by his flat chest, distended stomach, dyspeptic, pasty complexion, and relentless tremor. To teach such breathing to men is bad enough, to women it is almost criminal."

Whether the book is strengthened by this chapter on the technic of singing we do not pretend to say. It certainly is a fine work on interpretation and we strongly recommend it as such.

Alma Gluck's Recital Program.

Alma Gluck, the soprano, will present the following program at her New York recital in Carnegie Hall, Saturday afternoon, November 2:

Alc	Gluck
An Chloe	Mozart
So Fair Is She	Johnston
Roeslein auf der Haiden	Beethoven
Lieb-sfeier	Felix Weingartner
Heimkehr	Richard Strauss
Mondlicht	Kurt Schindler
Um die kinder still und artig zu machen	Streich
Chanson Indoue	Rimsky-Korsakoff
Quand la hache tombe	Gretschanioff
Peasant Song	Rachmaninoff
Chanson Triste	Zimbalist
Reverie	Zimbalist
Chant Hebrique	Maurice Ravel
Green River	Carpenter
The Cock Shall Crow	Carpenter
Red, Red Rose	Cottet

"How long do you practise?"

"Nine hours a day. How long do you."

"Just as long as you do, you liar."

PHILADELPHIA

PHILADELPHIA, Pa., October 27, 1912.

The Philadelphia Orchestra, Leopold Stokowski, conductor, gave its third pair of concerts in the Academy of Music on Friday afternoon, October 25, and Saturday evening, October 26, with the following Tchaikowsky program:

Slavic March, op. 31.
Overture fantasie, Romeo and Juliet.
Symphony No. 5, E minor, op. 64.

Each number proved most effective, so strikingly and clearly were the Russian national characteristics brought out by the splendid interpretation of the score. The symphony placed at the close of the program seemed especially appropriate. Louis Persinger, violinist, will make his American debut as soloist at next week's pair of concerts.

The Philadelphia Operatic Society gave "Der Freischütz" at the Academy of Music, Thursday evening, October 24. It was the first performance this season and was very largely attended. For the first time since the organization was formed, its musical director, Siegfried Behrens, did not conduct, and it was with genuine regret that it became known that he was ill. His presence, however, at the performance was an incentive to soloists and chorus alike. Wassilli Leps conducted the production.

The Grand Opera season opens at the Metropolitan Opera House October 31. The repertory for the opening week includes Verdi's "Aida," Puccini's "Manon Lescaut," Offenbach's "The Tales of Hoffmann," Verdi's "Rigoletto," Massenet's "Cinderella," Verdi's "Un Ballo in Maschera" and Goldmark's "The Cricket on the Hearth." Interesting initial appearances will be made by Cecilia Gagliardi, Icilio Calleja and Titta Ruffo. Alma Gluck and Margaret Keyes will also make their operatic debut here. The first performance in America of Goldmark's "The Cricket on the Hearth" is another interesting feature in connection with the opening performances and Philadelphia's musical importance.

The Hahn Conservatory of Music gave its opening reception in its new quarters in the Presser Building on

The Eddys Honored in the West.

Clarence Eddy, the renowned organist, and his wife, the concert contralto, have been in the Far West, where many persons socially and musically prominent have honored them. During their stay in Seattle, Wash., Mr. and Mrs. Albert C. Phillips, at their home, 654 Olympic place, overlooking Puget Sound, entertained for the Eddys. Mrs. Eddy sang and was at once engaged for several musicales. Their recital at Plymouth Church during the first week of October attracted an immense assemblage of people.

During their sojourn in California Mrs. Eddy's old home, the Eddys gave recitals at the Presbyterian Church in Santa Rosa, the first Baptist Church in San Francisco, and at the College of the Pacific at San Jose. The Eddys are now in Southern California, where they are giving more recitals.

Some extracts from press notices follow:

It seems a paltry thing to say that Mr. Eddy is one of the greatest artists of his instrument, for several generations have set the seal of their approval in many countries upon the excellence of his work; it does seem noteworthy, however, to remark that with the passing years this veteran of organ experience, apparently still enjoying his prime, possesses a strangely subtle harmony of feeling with the masters who wrote the works which he plays. Cleramault's prelude in D minor was played so beautifully that it leaves a vague but lasting regret, for it may be long before such a delicate rendition of it will be given here again.

In the whole program Mr. Eddy only included one of his own compositions, and that the splendid festival prelude and fugue on "Old Hundred." He brought out the entire richness and beautiful tonal quality of the organ, and the unflinching smoothness of his work was a revelation.

Mrs. Eddy also contributed in no small measure to the success of the concert. She manages to convey a surprising amount of her own charming personality into her work, and in this way two new miniatures by George W. Chadwick and Oley Speaks, respectively, were delightful. The latter particularly was a graceful presentation, beautifully shaded and as perfect as could be. The Tchaikowsky aria showed the full qualities of her voice to good advantage. She possesses a pleasing contralto, highly cultured and well poised. "Will-o'-the-Wisp" and "O Weine Nicht" were other likeable numbers.—Seattle (Wash.) Post-Intelligencer, October 5, 1912.

The passing years seem to make Mr. Eddy's playing only the more virile and varied. Even with so limited an instrument as a medium he set forth surprising contrasts in his well selected program. It opened with his own festival prelude and fugue built upon "Old Hundred," which made a commanding number to engage at once the attention of his hearers. This was followed by two French airs of the early eighteenth century, things of oldtime flavor and full of piquant interest. They seem to have been written for the

Wednesday evening, October 16. Florence Hinkle sang and several others added piano, violin and vocal selections.

Dorothy Goldsmith, pianist, will play with the Philadelphia Orchestra on the evening of November 20 and later with the St. Paul Symphony Orchestra at St. Paul, Minn. Miss Goldsmith is a pupil of Constantin von Sternberg.

Paul Meyer, violinist, will give the following program at Griffith Hall, October 29, Stanly Gery at the piano:

Concerto Tchaikowsky
Le trille du diable Tartini-Kreisler
Symphonie Espagnole Lalo

W. Latta-Nansan announces an unusually interesting series of ten symphony lectures to be given in Griffith Hall on Thursdays at 4 o'clock, beginning October 31.

The reception given in honor of Mr. and Mrs. Leopold Stokowski by the Music Art Club at its club rooms, Seventeenth and Chestnut streets, on Tuesday evening, October 22, was one of the most brilliant in the history of the club's social affairs. Every one interested in the Philadelphia Orchestra and the musical affairs of the city seemed to be there. It was convincing, too, of the popularity of the new conductor, because the dinner invitations which were issued were recalled on account of the limited space. Dr. and Mrs. E. I. Keffer gave a dinner to Mr. and Mrs. Stokowski preceding the reception, at which Mr. and Mrs. Karl Schneider and Mr. and Mrs. Nicholas Douty were present.

Perley Dunn Aldrich, baritone, assisted by Viola Bordbeck, coloratura soprano, gave a song recital at Woman's College, Frederick, Md., on Monday evening, October 14.

Wm. Hatton Green has returned from Europe and opened his studio in the Presser Building.

Ethel Altemus, the well known pianist, is preparing to give a recital in Baltimore. JENNIE LAMSON.

harpichord and last evening came back to life in the clever organ dress made for them by Guilmant. Of the two the "Sister Monica," by Couperin, was especially full of charm.

Mrs. Eddy's warm, powerful contralto and her intelligent use of it captured the audience from the first number, Tchaikowsky's impassioned aria from the "Maid of Orleans." In a group of three songs by Bartlett, Chadwick and Speaks the first proved musicianly and interesting and the second a veritable gem.—Spokane (Wash.) Spokesman-Review, October 1, 1912.

Mr. Eddy is too well known, and has been so often endorsed by the best musical authorities in the world today, to need much by way of praise in his work. He is still the most wonderful organist the country has produced and Yankton people were lucky indeed to hear him again. Mrs. Eddy, who is a Californian by birth, possesses a remarkable voice of wonderful tone and quality, sweet and sympathetic, and of unusual compass. Many of her numbers were gems of vocal art, with perhaps her "O Weine Nicht" as truly a wonderful number of surpassing sweetness.—Yankton (S. D.) Press and Dakotan, September 18, 1912.

Mr. Eddy revelled in the rendition of Bach's glorious work, and his pedal solos in this were played with remarkable clarity and fearlessness, rendering the performance interesting to his audience. Mrs. Eddy, who was new to an Helena audience, made an instantaneous conquest of her audience. Her voice is a dramatic contralto of wide compass and of the most exquisite quality which has been heard in Helena in recent years. The concert was a great treat and the audience did not fail to show its delight and appreciation of both the great artists.—Helena (Mont.) Daily Record, September 25, 1912. (Advertisement.)

Lecture at Granberry School.

Monday evening, November 4, the ensemble class at the Granberry Piano School, New York, will begin and open a program, while the middle section will include a lecture by Emma L. Trapper, of THE MUSICAL COURIER. The lecture-musical will take place at Carnegie Chamber Music Hall, New York. The Misses Barlow, Crawford, Jalkut, Merwin and Moore will play arrangements for three pianos, of Elgar's "Pomp and Circumstance," and Max Reger's fugue and variations on the air known in this country as "My Country, 'Tis of Thee." The subject of Miss Trapper's discourse is "Sincerity Versus Affectation in Musical Art."

The Hamburg series of Nikisch concerts with the Berlin Philharmonic will begin in the former city November 1.

José Eibenschütz is conductor of the Hamburg Musikfreunde Orchestra.

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All changes in advertisements must reach this office by Friday, 3 P. M., preceding the issue in which changes are to take effect.

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THE name of that German city may now be changed from Stuttgart to Straussgart.

LET us see what the bumper crops will do in the matter of raising the prices for music lessons.

IN our Paris letter of this issue are some remarks on music criticism which hit the proverbial nail squarely on the head.

ACCORDING to the new postal regulations, some of the artist interviews in the daily newspapers ought to be marked *advs.*

BUSONI's opera "Die Brautwahl" will be heard at Mannheim October 31, and at the Costanzi Theater, Rome, some time in February, 1913.

LESS than two weeks remain before the opening of the Metropolitan Opera House, November 11. All the critics are busy picking winter adjectives out of the dictionaries.

IT is reported that Sousa's "Stars and Stripes Forever" serves as the marching music of the Bulgarian army. When last heard from, their opponents were doing the Turkey trot.

MEMBERS of the New York Oratorio Society who have been rehearsing under the new conductor, Louis Koemmenich, are unanimous in declaring enthusiastically that he is not a 99 per center.

SOMEBODY has computed that there are 125,000 idiots in this country. We counted more than that in the number of persons who rang up THE MUSICAL COURIER offices last year in order to ask endless darnphool questions.

THE Paris Beethoven monument, beautifully done by the sculptor, José de Charnoy, will be placed in the Bois de Vincennes on the plain of Fontenoy. There has been considerable delay in assigning a place for the monument.

SINGERS now may consider their season open officially. Madame Sembrich gave her annual song recital at Carnegie Hall yesterday (Tuesday) afternoon. A report of the event will be found in next week's issue of THE MUSICAL COURIER.

SIR HIRAM MAXIM's new device for enabling ships to discover the proximity of icebergs, is based on the so called "sixth sense" of hearing possessed by certain vampires and bats. It will be but a step from the present invention to one for music critics, helping them to, etc.

LEST in the heat of press agent imagination the fact be overlooked later in the season, it is just as well to state now that the first American production of Zandonai's "Conchita" took place at San Francisco, September 28, and the opera has been heard there half a dozen times since.

IT is announced that application has been made by Oscar Hammerstein for a music hall license for the London Opera House. However, negotiations are not yet dropped for the purchasing of the house by a group of London musicians, anxious to establish opera in English. So far nothing tangible has developed from the efforts of this new operatic organization.

FROM Chicago the Theodore Thomas Orchestra announces that its list of soloists for the season reads as follows: November 8 and 9, Alma Gluck; November 15 and 16, Gottfried Galston; November 22 and 23, Eugen Ysaye; December 6 and 7, Leopold Godowsky; December 20 and 21, Harry Weisbach; December 27 and 28, Enrico Tramonti; January 10 and 11, Efreim Zimbalist; January 17

and 18, Ernest Schelling; January 24 and 25, Mischa Elman; January 31 and February 1, Julia Culp; February 7 and 8, Tina Lerner; February 14 and 15, Clarence Whitehill; February 28 and March 1, Bruno Steindel; March 7 and 8, Yolanda Mero; March 21 and 22, Madame Schumann-Heink; April 4 and 5, Germaine Schnitzer, and April 18 and 19, Maud Powell.

ARNOLD SCHOENBERG's "Pierrot Lunaire," consisting of compositions adapted to the poems of A. Giraud, translation by Otto Erich Hartleben, for vocal recitatives and chamber music (piano, string and woodwind instruments), will be produced November 5 in Munich by Albertine Zehme. There is some interest in awaiting the production of these new works, because of the peculiar view taken of the tendencies of this composer.

IF we are to have opera in English in America we must not support any new foreign operatic invasion, for that would mean a still longer delay of any possible opera enterprise in the vernacular. New York will not do anything in opera except imitate London, and as London refuses to accept opera in English on the grand scale, New York refuses, too. In opera and the drama and in literature, New York apes London and London knows it.

ANYBODY can be a singing teacher if anybody desires to be one. There is no test, no examination, no diploma, no reference, no kind of pedigree called for. Put up a sign (and even that is not necessary) and simply call yourself a voice specialist or singing master and attend to business as you would if you were selling newspapers or groceries, and, after a while, you will have a class and some of your pupils, soon thereafter, will leave you and do the same thing. All this is due to the exclusiveness of the ninety-nine per cent. They will not admit you and hence you remain outside among the one per cent.

THE charge of conspiracy filed by J. V. Steger, the piano manufacturer, of Chicago, Ill., against Th. B. Thompson, Chicago representative of THE MUSICAL COURIER EXTRA, and Dr. Bernard S. Maloy, of Steger, Ill., was dismissed by Judge Dibell, of the Will County (Ill.) Circuit Court, Saturday, October 19. The ground for the dismissal was that Messrs. Thompson and Maloy had not been tried within four months after the indictment was issued, as required by statute, notwithstanding repeated demands by them for a hearing in court. It may also be stated that the Supreme Court of the State of Illinois confirmed the sentences of Judge Scanlan, of the Cook County Court, sentencing John V. Steger, his son and others to serve sentences in jail for contempt of court. This opinion was handed down by the Supreme Court judges on Saturday, October 26.

DIRECT musical sources to New York from the City of Mexico tell that Alessandro Bonci is at present the lion of the hour there, making most of the people forget about the threatened revolution. Monday, October 19, Bonci made his debut at the Teatro Arbeu, in Donizetti's florid yet dramatic opera, "La Favorita." After Bonci sang the lovely romanza, "Spirito gentil," the house, which had received him with favor in the earlier scenes, rose en masse to cheer him. The thunderous enthusiasm came near upsetting the singer; as it was, he was very greatly moved. As our news columns tell, Bonci is to sing in at least seven other operas during his stay in Mexico. He has been urged to remain for ten more performances than were stipulated in the original contract, but his concert tour in the United States compelled him to decline more appearances this autumn. It was Bonci's first engagement in Mexico.



BY THE EDITOR

PARIS, October 18, 1912.

The opera affairs in London have not yet reached such a definite stage as to prevent speculative newspaper comments from appearing from time to time, and among the latest is one by John Runciman in the *Saturday Review*, which is worth publishing in full, because in the first place Runciman always writes interestingly, and in the second place it illustrates certain conditions which, from his point of view, seem to be verging somewhat on the "Opera Bouffe," although what he writes about is the "Opera Comique."

It will be seen that Mr. Runciman would like to have Hammerstein's bust removed from the London Opera House, and this is a touch of the philistine which I did not suspect in Mr. Runciman. Does not Mr. Runciman see that the bust of Hammerstein on the London Opera House is symbolic, for if he had succeeded it should have come down; but as it busted, why, the bust ought to remain, to remind others of the danger of tackling an operatic job anywhere, and London is as good a place as any for a monument of that kind. I think it fit to enclose the whole article of Mr. Runciman, because of further reasons, given above.

OPERA COMIQUE FOR LONDON.

Water has flowed under many bridges, heads have grown gray and hearts weary, since this *Review* suggested that the island site off the Strand might be acquired for a national opera house. But cliques were at war within our borders and the country went to war with foes without; money could not be obtained for so humble a purpose as opera; and nothing "eventuated," as we may say quite appropriately. Appropriately, because an American gentleman came and secured if not the island site, the nearest to it; and there he did a lordly pleasure-dome decree. It was known as the London Opera House; and in spite of a curious wobbling in prices, so that one never knew whether a guinea or half a guinea would be asked for a stall, it seemed to prosper. Its history was followed closely enough in this *Review*, and it will be remembered that the proprietor, Mr. Hammerstein, ultimately declared his unwillingness to fight longer with fortune in this uncongenial clime. He had said he would fight; then he said he wouldn't; in a terrific speech he again said he had come to conquer us and never would give in; and last of all, having regained what we suppose may be termed his native soil, he proudly renounced all intention of coming back either to take or to give whippings.

So a sumptuously appointed opera house stands empty and in imminent danger of being turned into a picture palace. A rescue party, however, has been organized, and there seems a likelihood that something may be saved. The list of names of the rescuers does not suggest that somebody should be saved. The first proposal we heard of distinctly hinted at this, and we believed that somebody to be Mr. Hammerstein. However that idea went down the winds and now this later band of valiant heroes proposes to secure the building. The list is anything but inspiring. Sir Frederick Bridge is an organist, and not a distinguished one; Percy C. Buck is also an organist; Sir Frederic Cowen is whatever he may happen to be at the moment—drawing room ballad writer, conductor, composer of unsuccessful operas or tedious operas; Ben Davies, as is well known, warbles; Edward German conducts light opera and writes lighter ones; Sir A. C. Mackenzie is pro-

posed as chairman of the rescue band; Mr. Niecks is forgotten, and Sir Walter Parratt is nobody; Landon Ronald would be useful, and the rest of the party need not be mentioned. All, however, are united in one great purpose: that, as English opera and an English opera house must be saved, some one else ought to find the money.

Strongly as we are in favor of acquiring Mr. Hammerstein's house—if only for the sake of removing Mr. Hammerstein's bust from its exterior—we are bound to say that this list of names is in the highest degree suspicious. Not one of these gentlemen has had more than the most casual acquaintance with the working of an opera house; most of them have had none whatever. Not one has written a successful opera; not one has had more than his smallest finger in the production of an opera, successful or unsuccessful. We doubt whether one except Mr. Ronald could tell a tenor how to walk down the stage or form up the groups in the final scene of, say, "Figaro." Whether these gentlemen mean to run the opera house themselves we cannot say; but it will be too late to consider this should the money be subscribed.

Money is asked for to buy the opera house and to form a fund for the purpose of working it in the regular way of business. The proprietor of the house, Mr. Hammerstein, "has publicly stated," we are told, "that he is prepared to entertain propositions for its acquisition and future administration." We dare say he is; but any one who knows the inner history of the house will agree with us that the less Mr. Hammerstein has to do with the administration the better. A sufficient sum is needed, we learn from Thursday's *Times*, to buy the building, recoup Mr. Hammerstein's losses of his recent disastrous season, and to ensure that the new enterprise can be run, even at a loss, for a period of at least five years. The committee which has been formed, or rather has constituted itself, quite rightly argue that in the matter of opera supply must precede demand: they believe that if opera were established, in a comparatively short time the paying public would adopt the habit of attending opera. This is plausible enough, but at the outset we must face and answer the questions we have raised: Who is to decide what kind of opera the public wants, who is to see that it is rightly given? In so far as the list of names already given is an answer to those questions, it is an eminently unsatisfactory one; and a first requisite, if the scheme is to take shape and form at all, is a much more formidable committee. A scheme worked by composers who have failed in opera and musicians without training or experience is pre-doomed to an ignominious collapse. In the next place a strong committee is not likely to be got together until further questions are answered. How much cash is wanted to buy the house and restore Mr. Hammerstein's fortunes, and how much is it estimated will be required to keep the house open for five years? Before the public is informed as to these things, say the committee, the matter must be further developed and thrashed out. Our own conviction is that we shall get no further until estimates, however rough and preparatory, are submitted to the wealthy lovers of music whose assistance is invoked. Wealthy people are not addicted to buying pigs in pokes.

Before proceeding to further criticism, let us say emphatically that we are all in favor of a practical scheme to save Mr. Hammerstein's fine house from being turned into a picture palace and to preserve it as a truly national opera house, an opera not for Londoners only but the whole nation. The one thing would be a scandal to the

whole nation, the other an added glory. Therefore we are glad to be able to suggest a way out from an inevitable deadlock. Among our readers must be many wealthy men and women who would support an opera scheme with the only kind of support that is of any use—money—if only they knew more about the project. We suggest to them that they might send in to Mr. Whelan, the secretary of the present committee, conditional promises. If then their names were added to the present committee, they could at once make their gentle influence felt. A clear, definite plan could be laid before the whole country, and support would be forthcoming from all quarters. We cannot think that conjectures regarding possible pecuniary profits in the future, whether far or near, will be of much effect. Music, after all, is thin air, and hopes of gain based on thin air are apt to turn out as lacking in solidity. Mr. Beecham and Mr. Manners, two men who have done—done, not talked—for opera, are of opinion that opera is unlikely to prove a profitable business in London. The most that can be hoped is that if the County Council makes concessions and aid is procured from the State, the concern can be made to pay its way. If it does that, it will do more than the picture galleries and museums of London can do.

One part of the project, as at present outlined, is appalling. For one reason or another it is proposed that a plainly profit earning concern, the Grand Opera Syndicate, should not be opposed during its season. The first work to be accomplished before any opera can be permanently established is the scotching if not the killing of Covent Garden. Covent Garden, in our opinion, has been, more than anything else, the hindrance to the establishment of a permanent opera. To leave Covent Garden all the fine works during its harvest time, and to fob off cheap jack opera comique on the great public during the best season of the year for traveling and staying out late in our muddy metropolis—this would be to court and to insure disaster. Wealthy patrons of opera must make it clear that if their wealth is put down for opera, opera and not opera comique is meant.

Madame Jomelli.

Recently Madame Jomelli was heard here in German lieder and in French songs, lieder by Schumann and Strauss, and songs by Duparc, and English songs by Campbell-Tipton, who resides here. What is to be said about all this? The usual formal criticism about beautiful voice, and fine tone production, and musical feeling, and gift of interpretation? All these things? Yes, they would all fit in this case, but why cannot something else be said about singing? We have been reduced to a certain, fixed vocabulary, and every effort to escape from it and broaden out to a bigger field is resisted through the technicality that surrounds art, music and literature; we cannot get away from that technicality, and it is nearly always the same. I would say that Madame Jomelli demonstrated that she is an artist, because she sang with feeling and artistically, and this means what? That she sang as we suppose the composer intended the song to be sung; and yet there are people who are in music, of a fine intellectual stamp, who believe that many of the songs of the great composers are sung today by singing artists much more beautifully than the composers themselves ever heard them sung in their days;

some people believe that all this talk about singing in the past is merely the echo of old people, who look back with pleasure to their youth and therefore associate that pleasure with singing and with the persons who did the singing. For instance, a few days ago, that is last Tuesday, October 15, Madame Susanna Cole, who used to sing duets with Jenny Lind, for she was a contralto, entered upon her eighty-third year, having been born at Tarrington, Herefordshire, October 15, 1830. I have had people tell me of the wonderful and marvelous voice of Susanna Cole, and then I have asked them if they ever heard Marianne Brandt, and, of course, these older people, who were hearing concerts in 1850, 1855, 1860, 1865, could not have heard Marianne Brandt, but the literature of song must prove to us at once that such things as were sung by Marianne Brandt in 1870 and 1880 to 1890—that that literature was much more difficult and that a higher and more complex vocal organization was necessary to do justice to the later works.

I do not mean to say that Miss Cole did not have as good a voice as Madame Brandt had, but it would seem natural, no matter what her voice was, that it was never subjected, as a contralto voice, to the strain and study and application that Marianne Brandt had to adjust to her singing; in fact, I do not wish to make any comparisons. I only want to show how this tradition has the charm and spell of a certain poetic influence, but as a scientific reality it certainly must first pass through the crucible of mental chemistry, that is, it must be analyzed.

Some old people will tell you today that nobody will ever play the piano as Franz Liszt did. Very well. Even those who heard Franz Liszt play at the apogee of his powers, if they are living today, must have been too young at that time to have been able to judge his playing from any critical viewpoint. He must have been one of the greatest pianists that ever was interested in the piano business, judging from his testimonials, but I doubt if the technic of his period was such as is today necessary in order to pacify the demand for piano execution; there are some things done on the piano today that could not have been done at the time when Franz Liszt was playing in public for charity, because it was at that period that he played best.

Now back to Jomelli. She sang so that those who listened to her were impressed with the fact that she has made great strides in the classical direction of singing, that is in the adaptation of her method to the stringent and severe forms of vocal music, and when she goes over next spring to sing in America, the people will hear beautiful tone emission and very elegant style, and some good music. She ought to thank her stars for one great advantage; she sings on pitch.

Useless Attempt.

In the discussion of the new Post Office regulations, that compel newspapers to indicate when articles that are in the reading columns are advertisements that are paid for, the daily newspapers assume a naïveté that leads to the supposition that they really consider their readers fools. The humor of the discussion will be understood in this explanation; for instance, the lawyers of the newspapers are explaining the impossibility of carrying through this law practically, stating that the newspapers would be prohibited from receiving books, in case the publisher of a book sends the book free for review, or, as we say, gratis, to the newspaper; the explanation went still further by indicating to the reader that if a critic of a newspaper would go to a theater or opera on a free ticket, as he does, that the criticism in return for the free ticket would be a paid advertisement.

What illusions must exist in the offices of the daily papers, if they really believe that their readers consist of people who pay so little attention to the advertising columns of the papers, and what little value they must place upon their advertising

columns in consequence! Does not everybody know that the review of books is a business proposition with the daily newspapers, in accordance with which it is understood that the publishers should advertise the books they publish, whether reviewed or not; all that is necessary for a reader with common sense, no more than common, ordinary horse sense, as we call it, is to look at the advertising pages on certain days, and those days usually are the days when the reviews are printed. The daily papers did not assume for one moment that the readers would believe that a review would be written in return for a volume which can be bought for one dollar, sometimes for two or three dollars, and that in return for that book the review would be written without further consideration by the daily newspaper.

The same thing applies to the suggestion that a critic who receives a free ticket would thereupon write a criticism, and that criticism, appearing in the daily paper, would pay for the ticket; in other words, a ticket to the opera costs \$6, and in return the daily newspaper publishes free of cost a musical criticism for \$6. That was the theory that the daily newspapers tried to inspire their readers with, viz., that the new Post Office regulation created through inference that supposition, when it is not so at all, and when the newspapers know it is not so. All that is necessary is to look into the advertising columns of the daily papers and it will be found that those concerts and operas that are advertised are criticised, and those concerts that are not advertised are not mentioned. Tickets go to the editors, in addition to the tickets that go to the critics, in many instances; it is not a question of the tickets, as little as it is a question of the book, but the daily papers assume that their readers are fools—and they are right to a great extent—and they desire to create the impression that the question of advertising in the ordinary advertising pages of the daily papers should not be confounded with the question of book reviews and criticisms, when we all know that without the book publisher's advertisement and without the advertisement of the opera or concert, there would be no reviews of such books and no reviews of such concerts in the daily papers.

It is interesting to observe how such a question is handled by a so-called modern institution that claims to belong to an Estate—that wonderful Fourth Estate, that sells criticisms here in the city of Paris for so much a line, which the artist himself can write or have a friend do it for him. It does not make any difference in which country these papers are published, because the rules are always the same, from the very fact that business necessities connected with publishing a newspaper make it absolutely necessary for the newspaper business to take in much more money than that newspaper business pays out for the publishing of that newspaper. How is that money gotten? By paper sales and subscriptions? Why, the greater the circulation the greater the loss in that department, and it must be made up by advertising, and there can be no profit in the newspaper business without advertising, which is the object of the business, for the benefit of the advertisers as well, and this hypocrisy that is manifested by the daily papers is stupid, outside of the fact that hypocrisy is stupid in itself, because it overlooks a great centrifugal point, namely that it should urge upon its readers its value for the advertisers. For this reason alone the whole daily newspaper profession is discredited everywhere, even now in England.

In Music.

Let us look at it in a sober, conservative manner, so far as music is concerned, in the daily papers in New York. The New York Sun opposed Gatti-Casazza and the Metropolitan Opera Company

under his direction, but for some obscure reason, and it may have been a very good reason, or it may have been an excellent business reason, some years ago it veered gradually about. This all may have nothing whatever to do with subsequent events, yet those subsequent events are the facts before us. The concerts under Walter Damrosch have been highly spoken of in most instances by the New York Sun. The critic of the New York Sun thereupon appears as the writer of the libretto of an opera written by Walter Damrosch, which Gatti-Casazza accepts for the coming season at the Metropolitan.

There is nothing wrong about all this, and I do not desire that what I am saying here should be considered, even remotely, as an implication. Everything is supposed to be proper and correct; I am only indicating the way in which the daily papers handle these matters for their readers, for the public they are appealing to. Does anyone suppose, any man who meets the world in his life in the process of human friction as it arises every hour in contact with some event, that such a man will apply a different method of logic to a fact like this which I am explaining, than he would apply to any other ordinary event of life that meets him either through direct or indirect contact?

The New York Sun, through its music critic, is associated now with the Metropolitan Opera Company, at the head of which is Gatti-Casazza; that critic is associated with the Walter Damrosch concerts through the fact that he writes the libretto of an opera written by said Damrosch. The Metropolitan Company is associated with the New York Sun music critic, because it is interested in making a success of an opera, the libretto of which comes from the pen of that same New York Sun music critic who must criticize the performances of the Metropolitan Opera Company in the columns of the New York Sun. The New York Sun music critic, writing the libretto of an opera composed by Walter Damrosch, who gives concerts in New York, when he criticizes those concerts, must in the columns of the New York Sun be remembered as associate of the conductor of those concerts.

Is there anything wrong about it when this happens in a daily paper? Is there anything wrong about it when it happens in a weekly paper? I ask the questions. I myself, if I were asked, would say that it is a perfectly legitimate process, brought about from the fact that human beings in the same line are apt to meet and that contact produces results, favorable or unfavorable, generally; it is very seldom that when human beings belonging to one life group, of the same culture, in the same direction and elements, meet, that some kind of results do not appear in all this maelstrom of activity. I have explained some of the results of the contact that has arisen in this particular case. Is it wrong? I ask, is all the business that comes out of this contact that I have explained, business to the Metropolitan Opera Company, business to Walter Damrosch, business to Walter Damrosch's musical enterprises, business to the New York Sun, business to the music critic of the New York Sun, all this business coming through this contact—is it wrong? Is it against the rules of ethics, and if it is not against the ethical rules with daily papers, is it against the ethical rules with weekly papers?

Books are published to be sold, and newspapers are there to advertise them at the cost of the publishers, and why not honestly and candidly admit this in discussing the new Post Office regulations? Public performances, such as operas and concerts, require attention, and that attention is secured by advertising them so that the readers can be found to patronize them. Why that hypocrisy of trying to make it appear that a notice published in a daily paper on a concert is in return for a ticket, or two, to the concert? Why not state that the criticism is printed because the institution or concert is advertised, and that it would not be printed at all

were there no advertising, because it is out of such advertising that the daily paper secures the revenue to pay the critic. But the people are not fools; they can see through this thing as easily as any of us; yet the Fourth Estate should have self respect; the public then might gradually respect it too. To treat the matter as the daily press did indicates not only an absence of self respect, but a sense of fear that the public might be able to lose its self respect in hearing the truth regarding certain inner workings of the daily press. It is honest to charge money for advertising, just as honest as it is to charge money for singing, playing, composing and writing criticisms on music and writing librettos. Then why try to elude an admission of such honest pursuit?

BLUMENBERG.

TO MUSIC CLUBS.

The following is a sample of letters frequently received by THE MUSICAL COURIER:

The Tuesday Musical Club of ——— is desirous of studying present day music and conditions of the countries doing significant work. Can you kindly advise us what course to pursue? We are a small city with few reference books available. What books of literature are we to use? Can you suggest anything that would help us? What vocal and piano music to use for illustrations and possible comparisons?

We will greatly appreciate any information.

If this little club in the small city will read THE MUSICAL COURIER carefully every week, the members will never be in the dark concerning the countries that have significant musical life. Our European departments fully cover that point.

Our own country is treated in the same liberal manner and so far as we know ourselves, musical happenings are faithfully recorded and new compositions reviewed every week.

The musical histories at hand are not sufficiently up to date to be of much help to this Tuesday Musical Club. For musical literature, we should recommend some of the best biographies and any of the leading music publishers in New York will gladly send catalogues.

As to what compositions could be studied in order to make comparisons—that is a question so big that it would require a dozen pages if an answer in detail were demanded. As it is, we should advise every club to begin by studying the classics, and alternate their programs with modern works. Above all, there should be no haste about it, for art, even musical art, is long.

Once more we take pleasure in stating that THE MUSICAL COURIER is not a magazine dealing with pedagogical and technical musical problems. Our policy is "All the live news, and the livelier the better." We explore the world for every happening in music, and therefore our regular readers are enlightened weekly about all that transpires musically in every civilized corner of the globe.

If there is to be any scarcity from now on of negro barbers with musical inclinations, we shall have no one to thank but the New York Sun, which disseminates this kind of information:

Frankfort, Ind., October 23.—John Berry, a negro who has been employed at the O. K. Barber Shop here as a porter, has musical talent and a short time back wrote two sacred songs, a comic opera and a short story, sending them all to a Chicago company.

The company accepted his offerings and sent him a check for \$3,000 for the comic opera, \$200 each for two sacred songs and \$67 for the story.

Berry was so delighted that he resigned his position, left for his home at Muncie, and will devote his entire time to writing music.

There are many white composers who would like to know the name of the Chicago firm which sends checks of \$3,000 for comic operas, and also THE MUSICAL COURIER is curious to discover the identity of the philanthropic publishers. Will the New York Sun still our throbbing thirst for knowledge?

A FLOWERY PROTEST.

We beg to acknowledge the receipt of the attached letter:

54 Av. nue du Maine,
Paris, France, October 14, 1912.

To The Musical Courier:

Will you kindly give me a small space to answer the accusation of your critic (New York Musical Courier, September 18, 1912), when he calls the title of my song, "Hepaticas," "fantastic and irrelevant." And in doing so let me first express my heartfelt sorrow for one who only knows our beautiful spring flowers by studying their names in a dictionary in his bureau. If he had only known as a child, in one of the Northern States or Canada, the joy of finding the first spring flowers, as the snow disappeared, he would never have confounded the hepatica and the anemone.

Hepatica is the name in ordinary use for the subject of my poem in Canada, in the Northern States of America, in England, Scotland and in France, but I believe I have been told it is in botany "a liver wort." It has nothing, except a slight resemblance in the shape of the flower, in common with the anemone. It pushes its vigorous, down-covered buds up under the snow, ready to open to the sun's first rays, while the fragile anemone does not appear till the earth is well warmed.

The hepatica has a strong sweet perfume with as much earthy quality as the English violet, whereas the anemone is almost scentless. The trefoiled hardy leaf of the hepatica which protects it from the heat of summer utterly differs from the delicate serrated leaf of our Northern anemones, which grow high on the stalk beside the flower.

Had I written my poem about an anemone your critic might have found fault, for it would have been senseless and misapplied; but I do hope next spring he will find time to make acquaintance with our first flowers. Believe me, they are infinitely more attractive in the woods than in dictionaries.—Yours faithfully,

KATHERINE E. WALLIS.

It is so seldom that any one expresses heartfelt sorrow for our shortcomings that we have been moved to take an unusual amount of trouble to discover if our ignorance of "The flowers that bloom in the spring, tra-la" is the exclusive distinction of the editors of THE MUSICAL COURIER.

We appealed to a Canadian writer who has spent all his childhood in the woods and fields of Canada and who maintains the dignity of a learned degree from the University of Toronto.

We consulted an Englishman who professes to be familiar with the British Isles in general, and who knows the purple heather of Scotland, the crocus of the vale of Jesmond Dene, the yellow gorse of Surrey, and the fuchsias of the Isle of Wight, but who has never heard of the flower hepatica. None of the sons and daughters of New York State to whom we applied for enlightenment knew anything about this botanical marvel of beauty. But with one accord they lifted up their voices and cried in chorus "Sal hepatica for rheumatism."

A canvass of the office force of THE MUSICAL COURIER produced no better results.

Therefore, while we are deeply grateful for the hope which Katherine E. Wallis has expressed that we may find time to make the acquaintance of the first flowers of spring, which, alas! do not bloom in the streets of New York, we respectfully suggest that she in the meantime write to the editors of the Concise Oxford Dictionary of Current English and point out that the omission of a word "in common use in England" is not consistent with the avowed policy of that dictionary which claims to give only such words "as are current." A similar letter to the editors of Funk & Wagnall's Comprehensive Standard Dictionary would do no harm. Webster's Dictionary is likewise deficient in its language of flowers.

Perhaps the hepaticas are too, too infinitely attractive for the dull pages of dictionaries. Let them shed their perfumes and disclose their beauties in the solitudes of the leafy woods.

We mentioned the anemone because we have seen the name in poetry. To any one who has the least acquaintance with the etymology of the word he uses, the Greek word anemone calls up the love-

ly "daughter of the wind." In the same classical language hepatica refers only to the liver.

These may be the reasons why the first word belongs to poetry and the second to medicine.

"PARSIFAL."

Arrangements have been perfected to give "Parsifal" at Monte Carlo before its production at the Paris Grand Opera, and the scenery which is to be painted for Monte Carlo is subsequently to be used at Paris. In this connection the following statement issued by the publicity department of the "Parsifal League" may show how insistent the movement for the protection of author's rights in Germany is progressing. The statement issued is as follows (translation): "We have not yet presented our memorial to any of the authorities, neither to the Imperial Government, nor to the Federal Council or the Parliament, and so far we have merely discussed the matter with leaders of the different parties. As a result of these discussions we feel confident that the majority of the representatives of the people would vote in favor of this protective law. In view of the favorable disposition towards this law, even in the most exclusive society, the supposition seems justified that the Government itself will propose such a law; moreover, an initiatory motion to this effect has been promised already by several parties. One point is perfectly clear, not only to us but also to our opponents, that is: if we succeed in our efforts, the consequences will be of much greater importance than the protection of 'Parsifal' only. We have here an ethical question, a distinct cleavage between the minds of adherents and adversaries of culture. Our victory would perhaps induce the theatrical managers to reform their playhouses into moral institutions in Schiller's spirit."

It is stated, in a number of German papers, that there is no basis for any such conclusions as are embodied in the above declaration.

In the latest number of the Deutsche Tonkünstler Zeitung is a very interesting and highly appreciative article on Bernhard Ziehn, by Hugo Kaun. Although brief, it is exhaustive and is of particular value because Kaun was a lifelong friend of the deceased. Among other things Kaun writes: "In Ziehn's 'Harmonie Lehre' one finds thousands of illustrations embracing the entire literature of music. His knowledge in this respect was unique. But aside from these illustrations, which Ziehn took from the masters of the art of music, it is above all his own harmonic combinations that make this work so valuable. In this Ziehn was without a parallel. He did not write his book by utilizing existing material; he was himself a pathfinder who showed us new ways. In all the modern works there is scarcely a harmonic combination known to me which Ziehn has not pointed out as early as 1886. Of equal importance with his 'Harmonie Lehre' is his recent work entitled 'Five and Six Part Harmonies and the Use of the Same in 800 Illustrations.' What Ziehn has bequeathed to us here is simply astounding and without a parallel."

If our millionaires gave half as much to symphony orchestras as to campaign funds, America soon would be musical in fact as well as in intention.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

Strauss Premiere in Stuttgart.

(By Cable)

STUTTGART, October 26, 1912.

To The Musical Courier:

The premiere of Strauss' "Ariadne auf Naxos" was in every possible way a tremendous success. In the work, the composer solves a new problem, reflecting with amazing skill in music two wholly incongruous, simultaneous, serious and grotesque elements of Hoffmannthal's libretto. There are exceedingly novel orchestral effects. The vocal parts,

which do not display the same novelty in character as the orchestral, are very singable. Altogether "Ariadne" will interest professionals more than the lay public. The performance was brilliant throughout in spite of the fact that Margarethe Siems, of the Dresden Opera, took the place of Frieda Hempel, who became suddenly indisposed. Members of royalty and a representative international audience fêted Strauss enthusiastically.

ABELL.

WAGNER'S MANNERS.

It is bad enough when the daily newspaper chroniclers print balderdash about music and musicians, but when misleading information in the way of biography is disseminated in book form by authors of reputation, the harm becomes acute and its danger should be pointed out as speedily as possible. In a volume of "German Memories," Sidney Whitman, a journalist known chiefly because he enjoyed the friendship of Bismarck, tells two Wagner stories, as follows:

We were gathered together in the music room when it was rumored that the "Master" refused to be present. The reason was soon whispered about: It was because a German sovereign Prince had appeared unexpectedly among the guests. In our dilemma Frau Cosima asked me to go upstairs and try to persuade her husband to come down. I did as I was bid, only to find Wagner in a fit of ill-humor at the presumption of a Duke (or a Grand Duke, I forget which) intruding unbidden among his friends.

"You know I am a somewhat portly personage," said Scaria (he was a man of huge build); but I assure you that in his temper Wagner used to make us all tremble, and I took to flight. As I came out of the room I met Frau Wagner, and urged her to see what she could do with her husband. She went in and finally prevailed upon him to come, down. But here the incident was by no means at an end, for when Wagner entered the music room with his wife leaning on his arm he walked demonstratively round the room greeting everybody, until only last of all he stopped before his Highness and made a stiff obeisance.

The old Emperor William cared little for Wagner's music, but he nevertheless paid a visit to Bayreuth out of compliment to the composer, and patiently sat in his box through the performance. Between acts the Emperor's aid de camp, Count Lehnndorff, went on the stage and told Wagner that his Majesty would like to speak to him. Wagner, who as usual on such occasions was in a state of great excitement and bustling about among the scene shifters, asked the Count to excuse him as he was busy arranging matters for the next act. The Count, in a somewhat peremptory tone replied: "Herr Wagner, a wish of his Majesty is a command!" "What!" replied Wagner in a towering passion, "how dare you to command me here in my own house! Clear out immediately!"

To put it bluntly, THE MUSICAL COURIER does not believe that the incidents told about ever happened in the way they are related. Wagner was too susceptible to the influence of titles, and too dependent on their bearers for the social and financial support which the Bayreuth project needed in its early days, willingly to act in the insulting fashion described by Mr. Whitman.

It is true that Wagner could not be outdone in rudeness when he chose to exhibit that side of his nature, but his boorishness and intolerance nearly always were exhibited toward persons from whom he had nothing to gain in the way of moral or pecuniary assistance. His attitude toward high officials and the nobility was marked by the same reverence and awe which every other German feels and expresses when he comes into contact with brass buttons and high sounding titular appellations. Count Lehnndorff had too much a sense of his own and his sovereign's importance to have brooked any such remark from Richard Wagner or any other subject of His Majesty. History relates that Wagner went to the Emperor's box, and it is our opinion

that he scurried there as quickly as he could after learning the royal wishes.

The only musician who ever scorned servility to nobles was Beethoven, as exemplified in his conduct on the occasion of his famous walk with Goethe. The story is as familiar as are the anecdotes relating, for instance, to the courtly subservience of Franz Liszt.

THE INFLUENCE OF ACCIDENT.

Histories of music have a great deal to say about the influence of one musician on another. We are told that Haydn was under the spell of P. E. Bach for some time before his own individuality asserted itself; that Mozart carried on the work of Haydn; and that Beethoven was greatly influenced by Mozart. We are taught that Wagner began as an imitator of Weber; that Liszt was this, and Chopin was that. It is monotonous to read it so often and we are tired of it all.

But there have been influences at work before, during, and after the lifetime of every composer which are worthy of study. We refer to the accidental influences of events which seemingly have no connection with music.

The familiar 137th Psalm of David shows us a very ancient instance of the influence of accident. If the Jews had not been captives in Babylon they would not have hung their harps upon the willows.

For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?

It does not require the imagination of a Milton to trace the influence of that wail of the captives, down through the intervening centuries to Bruch's famous concert solo for violoncello, "Kol Nidrei."

It is indisputable that the emotional upheaval of the French Revolution inspired Rouget de Lisle with his worldwide "La Marseillaise." Nothing could be less like music than the horrors of that bloody revolt, yet without those horrors we should never have heard of Rouget de Lisle. It is equally certain that the revolution which had its origin in the oppressive government and scandals of the Bourbon court was also the ushering in of a new era in the entire world of literature, music, and art. Beethoven was as much indebted to the French Revolution as he was to Haydn and Mozart.

Wagner, of course, was filled with the new works of Weber and his early scores show traces of "Der Freischütz" and "Euryanthe." But that stormy voyage from the Baltic Sea to England had a great deal more to do with "The Flying Dutchman" than any Weber influence had.

The composer and executant alike must please the public if they mean to live by their art. This being the case, it is certain that the tastes of the public will exert considerable influence on the composer and public performer.

Let us suppose, for instance, that an unusually harsh law in Russia sent a colony of Russian Jews to New Zealand. The musical influence which those expelled Russian Jews exerted in New Zealand would not help English ballads or Italian operas. If there should happen to be a strong

English element in the population it is possible for the Russian exiles to acquire a certain amount of interest in the English ballad. But their real musical influence will be toward creating a demand for Russian music. The singer or pianist who performs for them must study their tastes; and the study of their tastes will influence the tastes of the performer. If a composer of talent should arise among them he will express himself to a very great extent in the idiom of the transplanted Russian-Jewish music. And whatever influence he may exert on the composers who follow him, it is certain that the accidental passing of an objectionable law in Russia influenced the musical styles of New Zealand for a century. This is no more fantastic a speculation than Hamlet's remark about the dust of Alexander stopping a beer-barrel.

If the accidental failure of the crops and vines of Sicily sent a whole colony of Sicilians into a New England town, it is certain that a great impetus to Italian music would result. The musical future of that particular town would be different from what it might have been had the immigrants been Greek instead of Sicilian.

There is no limit to the scope of this philosophy of musical history, for, of course, the exact measure of the influence of accidents cannot be accurately gauged, but must forever remain a matter of speculation.

It is possible that Newton might have discovered the law of gravitation, even if the historic apple had not fallen.

Columbus might have sailed far enough to reach the Bahama islands, even if he had not met with floating driftwood. We cannot tell what the exact results of these accidents were. But it is certain that many accidental influences have played very important parts in the development and progress of music and yet have been entirely overlooked by the historians.

In a special Philadelphia dispatch to the New York Morning Telegraph of October 26, one reads:

PHILADELPHIA, October 25.

Discord, dissension and dissatisfaction have become rampant in the company that is producing Walter Damrosch's new comic opera, "The Dove of Peace." Mr. Damrosch himself has taken the bird with the fluttering wings under his cloak and it is to be withdrawn from the Lyric Theater stage in this city tomorrow night. The show is to return to New York on Sunday, and during the week many changes will be made, while there are rehearsals with new principals at the Broadway, and while Wallace Irwin rewrites the book and livens it up with some humor.

After the first night Damrosch appeared to be satisfied, but other theatrical managers and the professional people who heard the comic opera wondered where the comedy was. Then the public began to lose interest and instead of crowded houses the business fell off, and as there is more than \$80,000 invested in the production Mr. Damrosch saw that if it was to be a success on Broadway something radical would have to be done.

It is sincerely to be hoped that the rewriting of the libretto and the engaging of new singers will succeed in righting what seems to be wrong with the performance.

THE MUSICAL COURIER is in receipt of an invitation to attend the jubilee celebration of the fortieth anniversary of the beginning of Jenő Hubay's artistic career, and the thirtieth of his activity as a professor. The celebration will open Sunday, November 3, in Budapest, with a festal meeting at the Royal Hungarian Landes Musikademie, and in the evening a banquet is to be given to the renowned violinist and composer. He will lead an orchestral concert, November 4, and on November 5 he will appear as the soloist of a concert at which the orchestra is to be made up of present and former pupils of the master. Stefan Kerner, of the Budapest Opera, will wield the baton. Hubay's opera, "The Violin Maker of Cremona," and the third act of his "Moosröschen" constitute the festival performances at the Royal Opera, November 8, while

his "Falu rossza" (The Village Vagabond) is to be done at Volk's Opera on November 10. The committee in charge of the Hubay celebration are Count Albert Apponyi, Albert von Berzeviczy and Edmund von Mihalovich.

In ancient days Juvenal made satires from lesser stuff than is contained in the Times and Tribune reports of the Mischa Elman recital last Saturday. Speaking of that artist's tone, the Times says:

He seemed to show yesterday an even nobler and more beautiful tone than he ever has before; a tone rich in all nuances, of power and quality, and subtly varied in the exposition of the various expression of the music upon his program.

However, the Tribune, listening eagerly to Elman's tone, discovers these phenomena:

At times he filled his exquisitely rich, full, warm and intrinsically noble tone with an alloy of sentimentality which cheapened it deplorably. On such occasions, too, he "orientalized" the music with a little explosive push at the beginning of each phrase which robbed it of some of its dignity and eloquence.

Then, again, another Times dictum reads as follows:

Mischa Elman returns to New York in the van of the visiting violinists, a finer artist than he has shown himself heretofore.

But—read the pronouncement of the oracular Tribune:

To judge by some of the features of his recital in Carnegie Hall yesterday afternoon Mr. Elman has not retained the excellencies which evoked much warm praise two years ago in all their strong beauty.

Now, the question remains as to what Mischa Elman is going to do about it. We have strong reason to suspect that he will do nothing, for a reliable person informs us that the young violinist does not even read what the daily newspapers write about him.

"LIVES of some great men remind us
That we will, if we are wise,
Leave our modesty behind us
And get out and advertise."

Philadelphia Orchestra's Popularity.

Some of the incidents connected with the second pair of concerts of the Philadelphia Orchestra, at which Madame Schumann-Heink was the soloist, would seem exaggerated if they were not literally true. It was not only that Madame Schumann-Heink as soloist attracted tremendous attention, but there was no question that the orchestra and leader were co-stars with her, and the Saturday night concert in particular was an occasion the like of which has not been seen in Philadelphia for many years. When it is said the Academy of Music was sold out, what happened is only partly indicated. Over 1,000 people were turned away. At one time the line waiting to get in stretched all down Broad street and around the next block. Special police had to be called out to keep order and insure those nearest the box office that they would get to their seats unmolested. Campanini was the guest of Mrs. Stokowski in her box. The management could have sold every seat at largely increased prices, but decided, as they have always done in the past, that, as their purpose is cultural, they would not prevent the music lovers who have small means from enjoying the less expensive seats.

Rudolph Ganz a Composer.

Among his recently published compositions, and those ready for publication, which Rudolph Ganz, the eminent piano virtuoso, is using on his present American tour, are a group comprising the following named numbers, which are included in his opus 23: "Heldengrab," "Intermezzo," "Im Mai" and "Tanz." These are published by Ries & Erler, of Berlin.

The opus 24 includes a "Sarabande," "Serenade," "Bauernanzug" and "Felsenweg," published by Roszavolgyi, in Budapest.

Several English songs, piano pieces written for the left hand, two violin pieces, and a set of variations on a theme by Brahms, op. 21, are now ready for publication, while Mr. Ganz' most ambitious work, a piano concerto of heroic difficulty, will be completed in the near future and is already slated for a hearing with a prominent orchestra.

Josef Frischen, the Hannover conductor, was decorated recently by Duke Adolf, of Schaumburg-Lippe.



In cases where critics conflict on musical questions, why not have the issues settled by due process of law? On general principles, a musical court, with a musical judge and jury men to straighten out all entanglements in the tonal world, would be a splendid idea. Let us experiment with the thought.

For instance, imagine a judicial chamber of that kind in full action during the height of the musical season. The tribunal of the presiding official is located in front of a large platform on which sits a symphony orchestra.

A grand piano is suspended from the ceiling in such a way that it can be lowered quickly when desired.

Above the judge's bench hangs a painting representing a female figure and the scales of justice.

The scales are distinctly audible.

The face of the woman in the picture is a composite of the features of Cosima Wagner, Chaminade, Mary Garden and St. Cecilia.

About the walls of the room are busts of Bach, Mozart, M. H. Hanson, Chopin, Beethoven, Nahan Franko, Schumann and Mason & Hamlin.

The entrance of the judge is announced by the court crier, a disabled baritone, whose vocal shortcomings are atoned for by the admirable phrasing with which he delivers the "Hear ye, hear he," in the musical version made for the purpose by Homer N. Bartlett.

The Court clears the calendar, the clerk calls the jury-roll, and the first trial of the day is set in motion.

"This is an action," declares plaintiff's counsel, "to force restitution on the part of an artist who has cheated us. We are a manager, and—"

"Counsel is in the wrong court," interrupts the Court; "this is a criminal branch. Counsel is well aware that it is a crime for a manager to cheat an artist, but not for an artist to cheat a manager."

"But—"

"Counsel must not take up the time of the Court by arguing against self-evident truths."

"I beg your Honor's pardon," says plaintiff's counsel, bowing and withdrawing.

"Next case," commands the Court.

"If the Court please," pipes a perspiring lawyer, "our case is next, but we are a soprano engaged at the Metropolitan and as we have to sing tonight and never talk on the day of a performance, we—"

"Postponement granted. When will you be ready for trial?"

"Next Friday afternoon, your Honor."

The Court consults a calendar and frowns. "Hm! Let me see. Friday is the Philharmonic concert and Saturday is 'Aida' at the Opera. How will next Monday do?"

"I have my singing lesson on Mondays and Thursdays," pleads the lawyer.

"Very well. Tuesday, then."

"Thank you. That is satisfactory."

"Next case."

The clerk announces: "The People against Ignatz Poundlikehello, indicted for the musical murder of Ludwig van Beethoven."

There is a great commotion among the spectators as the prisoner, a desperate looking piano virtuoso, is led in. He wears long hair and an air of bravado. Several music critics and men with creased trousers hiss roundly.

The judge raps his baton in the rhythm of Siegfried's anvil motif.

"Who are those men with creased trousers?" demands the Court, angrily.

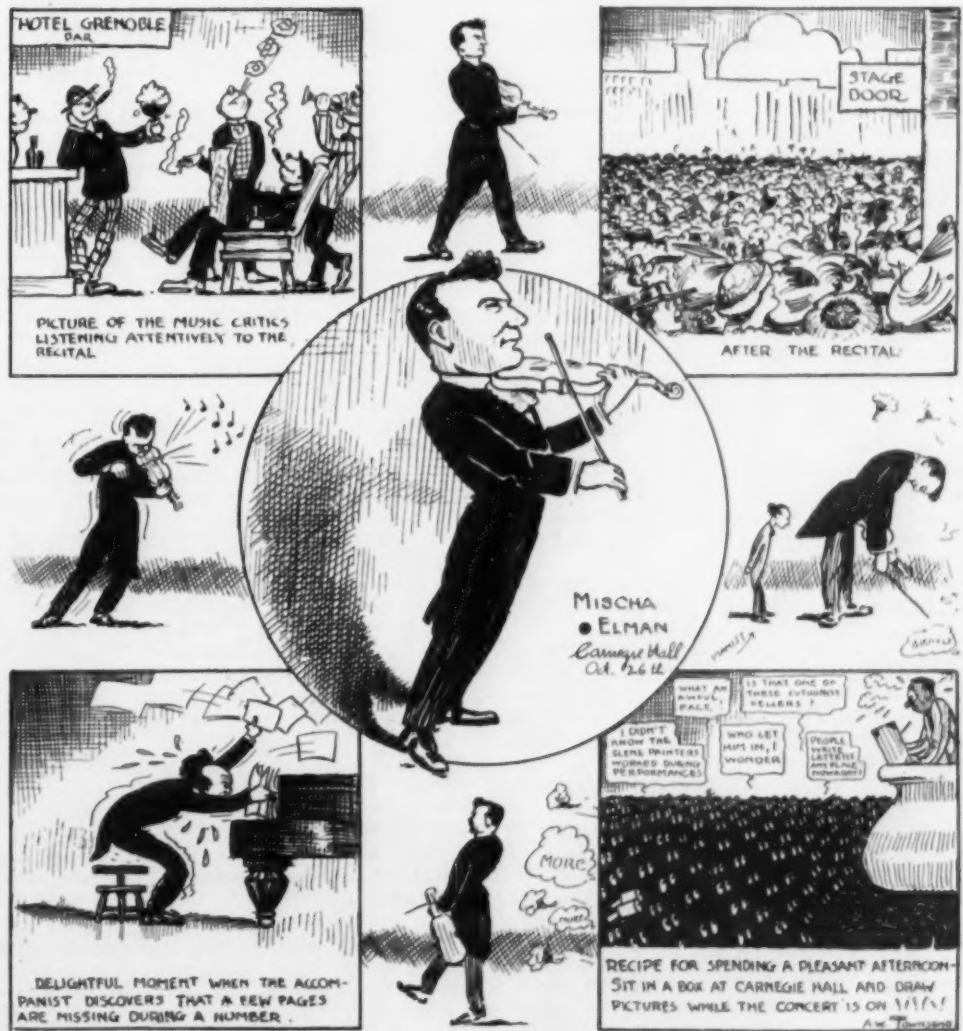
"They are salesmen from piano houses whose instruments Poundlikehello does not play," explained the clerk.

"Throw them out," is his Honor's order, promptly executed. "Proceed with the selection of a jury."

The first man drawn from the panel steps up and is sworn on an uncut score of "Parsifal."

"Were you born in this country?" asks the prosecuting attorney.

"Yes."



IMPRESSIONS OF THE ELMAN RECITAL.

"What is your occupation?"

"I am an American composer."

"Have you any conscientious scruples against the infliction of the death penalty on pianists found guilty by the critics of murdering well known European composers?"

"None whatsoever."

"Accepted by the People," declares the prosecutor.

Attorney for the defense jumps to his feet and glares at the jury candidate. "Did I understand you to say that you are an American composer?"

"Ye-es."

"Challenged, on the ground of jealousy at Beethoven's success."

The judge nods approvingly and the dismissed talesman steps down.

From the next quartet of citizens, jurors Nos. 1, 2, 3 and 4 are accepted by both sides. There is much wrangling over No. 5, the prosecution challenging one man because he prefers Schirmer's Edition to Edition Peters, and the defense refusing another likely peer because he confuses Beethoven's "Waldstein" sonata with Vincent d'Indy's "Wallenstein" symphony.

Finally the jury are selected, and having received their copies of the complete works of Beethoven, settle in the box to listen to the evidence. The prosecutor reads to the jury the Thayer "Life of Beethoven," but counsel for the defense, nothing daunted, retaliates by reading the Nohl and the Schindler volumes on the great man of Bonn. The audience is in tears, nevertheless the Court sternly orders a continuance of the proceedings.

"I ask for a dismissal," moves defendant's counsel, "on the ground that the indictment is defective. The word 'toccata' is misspelled. There should be one c and two t's."

The Court looks puzzled and scratches its head. "Frankly speaking," comments His Honor, "that word represents the very deuce whenever I have to write it. I don't know now whether it has one c and two t's, as you claim, or two c's and one t. I have a copy of Grove's here. I'll look it up."

A moment later comes the ruling. "Motion denied. The spelling in the indictment is correct. We now will listen to the evidence."

Court attendants lower the ponderous grand piano from the ceiling. The prisoner is half led, half dragged to a seat before the keyboard. He raises his eyes, looks at the instrument and in a state of almost total collapse he rises and staggers toward his counsel, into whose ear he weeps and whispers vehemently.

"If the Court please," explains defendant's counsel, "this is a Steinway, and my client is under contract to play the Baldwin. You would not ask him to violate his sacred testimonial."

A murmur of sympathy breaks from all the pianists in the room, and this time the judge makes no attempt to quell the demonstration.

However, the prosecutor is on his feet in an instant. "I would like to ask the prisoner," he shouts, "whether last year he did not give a testimonial to Knabe, the year before to Weber, and three years ago—"

Hoarse shouts of "What of it?" "Suppose he did?" "Foul," and "Honest graft" interrupt the speaker from all over the court room.

The Court pounds for order. "The prosecutor will keep within the law," comes from the bench, "and not endeavor to represent to the jury that a legitimate and honorable industry from which the defendant and his confederates derive their chief income is in any way derogatory to the prisoner at the bar and indicative of low morals or purchasable opinion on his part."

"Might I ask what make of piano Your Honor uses at home?" inquires the prosecutor, sarcastically.

The Court blushed furiously and admits that the magisterial household finds its musical pleasure in a Victor talking machine.

"I suppose you have records of the 'Lucia' sextet and the 'Rigoletto' quartet," continues the prosecutor, relentlessly.

"I'll fine you for contempt of court," retorts His Honor; "I'd have everyone present know that my family and I are up with everything in music. We have the 'Rosenkavalier' waltzes and a grand medley including 'Itchy Koo,' 'Oh, oh Delphine,' and the prayer to the Virgin from 'Jewels of the Madonna.'"

"I object to the grouping," says the prosecutor, stubbornly.

"Objection overruled."

"Exception."

Having recovered his composure and much of the stoical demeanor which marked Poundlikehelo's demeanor since his arrest just after the alleged crime, that artist walks to the piano, strikes a chord or two, and without further prelude plays his side of the case to the jury. At the conclusion of the performance, defendant's counsel and two pupils of Poundlikehelo applaud. The player rises, bows, and replaces his hands on the keys.

"Here, here," the Court says, "what's that for?"

"An encore," explains the prisoner.

"Permission refused," is his Honor's ruling, "on the ground that there is not sufficient provocation."

"Exception," This from defendant's counsel.

"Proceed with the direct examination," directs the Court.

A critic is put on the stand as an expert.

Prosecutor—"Will you tell the Court and the jury your business?" The witness hesitates and looks imploringly at the judge.

Judge—"You need not answer if the reply tends to incriminate or degrade you."

Witness—"I refuse to answer."

Defense—"The prosecution is impeaching the credibility of its own witness."

Judge—"Silence."

Prosecution—"How far were you from the defendant when he encountered Beethoven?"

Witness—"About four rows."

Prosecution—"Is it not a fact that the defendant treated the deceased with the utmost brutality, tore him apart,



MUSICAL TERMINOLOGY, NO. 24.—"HE PERFORMED WELL-NIGH IMPOSSIBLE FEATS ON THE PIANO."

ripped out his insides, beat and pummeled him, held up the bleeding carcass, trampled on—"

Defense—"Objected to as leading."

Judge—"Objection sustained. And please remember that we are not in a butcher shop or in a clinic. Confine yourself to musical terminology."

Defense—"I ask the Court to exclude MUSICAL COURIER reporters from the room, or they will have pictures of the terminology in next week's 'Variations.'"

Judge—"Motion denied."

Prosecution—"What did you think of the defendant's phrasing?"

Witness—"Abominable."

Prosecution—"And his pedaling?"

Witness—"Appalling."

Prosecution—"And his interpretation?"

Witness—"Amateurish."

Prosecution—"And his technic?"

Witness—"Miserable."

Prosecution—"What were your impressions summed up as a whole?"

Witness—"The first movement lacked breadth, the second missed all the poetry of Beethoven, the scherzo was leaden in its heaviness, and the finale suggested to me the din of the lost souls in Hades."

Prosecution—"That will do. If it pleases the Court, I have five other witnesses, all critics, who will testify identically as this one did. I now put them on the stand, one by one." He does so, with the result predicted.

Defense—"Your Honor, I will not cross examine the witnesses, except to ask each one with what fingers he would execute the long trill in the last movement of the 'Waldstein' sonata."

Witness I—"With the thumb and second finger."

Witness II—"With fingers 2 and 3."

Witness III—"With Nos. 3 and 4."

Witness IV—"With 4 and 5."

Witness V—"With 1 and 3."

Witness VI—"With two hands."

Defense (triumphantly)—"That will do. And now, your Honor, I will produce my witnesses. Mr. Blotslinger, will you step up, please."

Witness—"I object to swearing on the 'Parsifal' score. I believe that the monopoly of that work should be confined to Bayreuth."

Judge—"Your scruples do you honor. Mr. Clerk, swear the witness on the 'Boheme' score."

Witness—"I don't believe in that at all."

Judge—"What is your favorite opera?"

Witness—"Mona."

Prosecution—"I ask that the Court appoint a commission to inquire into the sanity of the witness."

Witness (frightened)—"Will the Court please direct the stenographer to expunge my previous remark from the record? I take it back."

Judge (looking closely at witness)—"Are you sure your name is Blotslinger?"

Witness—"Yes, your Honor."

Judge—"Hm! I thought for a moment that you were Horatio Parker."

Witness (trying to ingratiate himself)—"Oh, Lord forbid."

Defense—"How far were you from the defendant when he communed with Beethoven?"

Witness—"About five rows."

Defense—"Is it not a fact that he treated him with every consideration, observed every mark of expression, and every accent, caressed him, cajoled him—"

Prosecution—"Objected to as leading."

Judge—"Objection sustained."

Defense—"What did you think of the defendant's phrasing?"

Witness—"Admirable."

Defense—"And his pedaling?"

Witness—"Perfect."

Defense—"And his interpretation?"

Witness—"Masterful."

Defense—"And his technic?"

Witness—"All encompassing."

Defense—"What were your impressions summed up as a whole?"

Witness—"The first movement was magnificently broad, the second breathed the true poetical spirit of Beethoven, the scherzo reflected elfin lightness, and the finale suggested to me the soothing songs of the seraphim in Heaven."

Defense—"That will do. If it pleases the Court, I have five other witnesses, all critics, who will testify identically as this one did. I now put them on the stand, one by one." He does so, with the result predicted.

Prosecution—"Your Honor, I will not cross examine the witness, except to ask each one, what he thinks of 'Pelleas and Melisande.'"

Witness I—"It's rubbish."

Witness II—"It is inspired."

Witness III—"It reeks of chaos."

Witness IV—"It drips with melody."

Witness V—"It is tonal fog."

Witness VI—"It is a mellifluous gossamer."

Prosecution (triumphantly)—"That will do. And now, your Honor, I ask that you direct a verdict of guilty."

Judge—"Motion denied."

Juryman No. 7—"I should like to ask whether the theories of the Paris Futurists in painting, if applied to color in modern music, would have any basic relation to the Busoni assertion that quarter and eighth tones—"

Judge—"Your question is ruled out as incompetent, irrelevant, immaterial and inane."

Juryman No. 7—"If I could be allowed to illustrate on the piano just what I—"

Judge—"What is your business?"

Juryman No. 7—"I am a teacher of music, \$2 per lesson, and my method shows how the theories of the Paris Futurists in painting, if applied to color in modern music—"

Judge (furiously)—"Don't you dare to advertise yourself in this court. I caution the spectators not to be influenced by your remarks. And I now charge you, gentlemen of the jury, to weigh carefully the evidence in this case, as the artistic existence of a fellow human being depends upon the result of your deliberations and your ultimate finding. You have heard both that the defendant murdered Beethoven and caused him to live; that the defendant's phrasing is admirable and abominable; that his pedaling is perfect and appalling; that his interpretation is masterful and amateurish; that his technic is miserable and all-encompassing; and that, summed up, his playing had breadth and no breadth, poetry and no poetry, lightness and no lightness, and sounded like Heaven and sounded like Hell. Do not let the fact influence you, gentlemen, that the daughter of the prosecuting attorney likes the 'Meditation' from 'Thais' or that the wife of the defendant's counsel never misses a Zimbalist appearance. Do not find against the defendant solely because he wears turned down collars. And, on the other hand, do not be inclined to favor him because the newspapers have quoted interviews in which he asserted that our domestic dark Pabst beer is better (even if less aromatic) than much of the Würzburger which passes as the imported product. Patriotism should play no role in so serious a manner, gentlemen. I charge you that if you agree with Godowsky's interpretation of Beethoven you must acquit the defendant, but if, on the other hand, you agree with Mr. Blotslinger's conception of the immortal composer, then you must declare the defendant indescribably guilty. However, remember Lhevinne's maxim in similar cases, that 'an octave always should be an interval of eight whole tones.' You can take the piano

with you into the jury room. May God help you in your deliberations, gentlemen."

There is a long sigh of relief from lawyers, spectators and court officials alike. The jury whispers, shuffles its feet, but does not stir.

"Well?" asks the judge imperiously.

"If it please your Honor," says the foreman, rising, "the jury has found a verdict without leaving the box. We find that inasmuch as we have not yet heard Gottfried Galston play Beethoven, we should advise the defendant to practise the Alkan etudes, to put the MacDowell 'Sonata Tragica' on at least one of his programs, and not on any account to miss Kreisler, Elman and Ysaye this season."

Judge—"A very fair verdict, gentlemen. I thank you."

Prosecution—"I am more than satisfied."

Defense—"We shall appeal."

Judge—"Is there any other business before this court?"

Clerk—"Yes, your Honor. A piano teacher demands that one of his young pupils be sent to the reformatory for smearing raspberry jam on the keyboard. A conductor is under indictment for hurrying the adagio from Tchaikowsky's 'Pathétique.' An accompanist is suing a soprano for leaving out two measures of her song and by glaring at him in a public concert, leading the audience to suppose—"

A messenger enters and hands the judge a package, which he opens.

Judge—"I have some new records here of Max Pauer and Tina Lerner and you'll understand that I'd like to go home and hear them at once. Court is adjourned."

A beautiful bit that will satisfy sensitive literary souls at the "Follies of 1912" (now playing in the Moulin Rouge) is the rhyming of "simple" with "wrinkle."

John T. Hardy, one of the jurors in the Becker case, is the husband of Caroline Mihr-Hardy, the dramatic soprano.

Via the Fort Smith (Ark.) Record of October 13, 1912, the information is projected that at a church wedding in that city "Annie Laurie" and the "Lohengrin" march served as nuptial music; also "during the ceremony the low notes of 'From the Land of the Sky Blue Water' were sounded on the organ." B. M. Davison, of the White-Smith Publishing Company, asks: "What became of the high notes in the Cadman song?"

An evening paper asks: "What Are Women Not Doing?" For one thing, they no longer are snipping the rear locks from the heads of virtuosi.

Caution Note: American composers should beware of counterfeit \$10,000 bills. The new ones will bear the engraved likeness of Gen. U. S. Grant.

M. H. Hanson's young man, Will H. Cloudman, sends this from Fall River, Mass.:

"Madame Rappold gave a concert here last night and we distributed printed words of the songs. Recitals are uncommon events here in Fall River. As I stood at the door a man came in and when he was handed the words said in all seriousness: 'Oh, are we supposed to join in the chorus?'"

Richard Singer plans to play fourteen modern piano concertos this winter in Berlin, in order to demonstrate the development of that form of composition since the time of Liszt. That is the bravest and most instructive thing attempted by any pianist of recent times.

Latest piano concerto news: Sir Charles Villiers Stanford has written a second concerto for piano, dedicated to Moriz Rosenthal, who will perform it in London next spring. Kurt Paur, son of Emil Paur, will make his debut as a pianist, at Berlin, November 16, playing concertos by Liszt, Brahms and Emil Paur. Papa will conduct the orchestra.

Now is the time to get last year's opera gloves mended.

When a leader has persons named after him he may be said to have reached the top story of fame. From Santa Barbara, Cal., comes this news item: "The Santa Clara High School Orchestra has been reorganized under the management of John Philip Sousa. Members are John Sousa, Harold Emig, Lester Bunds, et al."

Bromidion overheard in a street car: "Everybody is complaining about hard times, and yet when my husband tried to get a Monday night season subscription at the Opera every seat had been sold."

In reply to a frisky correspondent who sends me a post card asking whether the dumb servitor in "Secret of

Suzanne" is a tenor or baritone role, I make answer that it calls for exactly the same kind of voice possessed by the two gentlemen who bear on their shoulders the impious paper ox of the procession scene in "Aida."

LEONARD LIEBLING.

Nordica's Tremendous Ovation in Maine.

Sixteen years ago Lillian Nordica dedicated the building where Eastern Maine holds its music festivals (Bangor). This year the prima donna won a great triumph singing at the Maine festivals in both Bangor and Portland.

The following report is from the Bangor Daily Commercial of October 11, 1912:

Madame Nordica was graciousness itself and the reception which she received gave her genuine pleasure. So prolonged was the applause that she was obliged to twice respond to encores after her numbers. Each time the audience sat spellbound by the magnificent voice which thrilled and rippled forth and filled the big auditorium to the bare beams which form the rafters. The night will long be a memorable one in the history of the Maine Music Festival here.

Madame Nordica's costume was a superb creation of white satin, embroidered with crystals, pearls and silk. Her appearance was regal and her jewels were worth a fortune. Indeed, the jewelry which Madame Nordica exhibited was the finest display which has



LILLIAN NORDICA.

ever been seen here and one which very few women in the world are capable of making.

On her head she wore the resplendent diamond tiara presented to her by the Metropolitan Opera House in New York. Her earrings consisted of two blue white diamonds of enormous size. Diamond epaulets covered her shoulders and a string of black pearls were around her neck. Dangling from the end of the pearls—themselves of great value—was a huge emerald, nearly the size of an English walnut. Madame Nordica is noted for her collection of emeralds and the gem she wore Thursday evening is one of the most perfect and valuable in the world, worth in itself the price of a king's ransom.

Madame Nordica's first number was Handel's "Let the Bright Seraphim," from "Samson," which, although familiar to many, is among the most difficult in the soprano repertory. Madame Nordica sang it Thursday night with a richness and depth of feeling which brought out the full beauty of the composition in a way which went straight to the hearts of the audience. The burst of hand clapping which greeted her at the close was fully equal to the ovation accorded her a few minutes before when she made her appearance on the stage. She smiled and bowed and bowed again and she was plainly pleased at the effect which her song had produced.

Madame Nordica's splendid versatility was clearly brought out in her second number—a group of songs made up of Wakefield Cadman's two latest productions, "When Cherries Bloomed" and "At the Feast of the Dead," the "Zephyr" by Bleichman, and Schubert's intensely dramatic and beautiful "Erl-King." Perhaps this latter number was never sung before as Madame Nordica sang it Thursday evening.

For her final number of the evening Madame Nordica sang the prelude and Isolde's "Liebestod" from Wagner's "Tristan and Isolde." Her rendition of the great German composer's work was almost a revelation even to those who have heard Madame Nordica sing elsewhere many times. The dramatic quality of the music was interpreted in a cascade of melody which thrilled her hearers, who marveled at the liquid quality of her trilling notes.

Then when the roar of applause had died down sufficiently to permit her to be heard Madame Nordica essayed a difficult feat—that of singing the simple melody of "Home, Sweet Home" after a composition like the "Liebestod." A less accomplished artist might have conveyed the impression of an anti-climax, but Madame Nordica was absolute mistress of her voice and of the audience and another pronounced triumph was scored.

For her last encore—the last song which she sings in Bangor Madame Nordica rendered "Damon" by Stange—rendered it in a way which will be long remembered by those who heard her. The applause was deafening as she left the stage for the last time, carrying with her two huge bunches of pink and white roses which had been handed up from the front.

Madame Nordica paid her audience the compliment of wearing many of the orders which have been bestowed upon her in Euro-

pean courts. She wore the decoration given her by the late Queen Victoria, the order of the Royal Musicians of Great Britain, a Bavarian order and several others as well. (Advertisement.)

Becker to Play His Own Concerto.

William A. Becker, the American pianist-composer, will play his own piano concerto, No. 1, in E minor at Aeolian Hall, New York, on Tuesday afternoon, November 12, assisted by the New York Symphony Orchestra, Walter Damrosch, conductor. This will be the first opportunity New Yorkers will have had to hear the Becker concerto, although it was completed in June, 1902. It had a hearing last year in Cleveland, Mr. Becker's home city, and received generous praise from the press. The Cleveland Press said: "The concerto is a work of such musical and pianistic worth as to challenge comparison with the best of modern works of its class." The Cleveland Leader said: "It impressed me as a worthy addition to the works of modern composers." The Cleveland Plain Dealer said: "This is a splendid and big work," and the Cleveland News stated that, "The concerto is strong and logical and is built on large lines."

Expressions such as the foregoing prove that Mr. Becker is a musical prophet not without honor in his own country, and that both the work and the composer are sure to make a favorable impression before a critical New York audience. In Europe Mr. Becker has played the concerto also with success.

In Berlin, with the Philharmonic Orchestra, the impression created may be judged by the excellent criticisms received. The German Times said: "It is a melodious and very attractive work, extremely well orchestrated and grateful to the performer," and the Reichsanzeiger said: "His concerto is an original characteristic structure, full of beautiful harmonic and rhythmic ideas." Under Hans Winderstein at Leipzig the Musikalisches Wochenblatt said: "It is a work well rounded in form and in its soaring flight and freshness it made a fine impression."

In view of the fact that the work is still in manuscript some information regarding it may prove interesting. It is divided into the usual three movements—allegro appassionata, alla breve, andante, 6-4 and presto 6-8 (2-4). The first movement is emblematic of the spirit of unrest and an expression of the unceasing struggle of the soul against fate. The first theme is given out by the orchestra and taken up by the solo instrument with crashing chords at the end of a big climax. Various other themes intermingle contrapuntally between the orchestra and piano, yet without the logical meaning being destroyed. The cadenza at the end of the first movement is strikingly original and ingenious, the composer making use of his thematic material in the most skillful manner. It is a movement of the heroic type, strong, bold and virile, full of sparkling effects with a dazzling display of technique for the solo instrument while the principal melody is not only of striking originality but of great beauty.

The second movement is the antithesis of the first, with a restful flowing melody announced by the orchestra, the piano stealing in, as it were, without preparation. The entire movement is the expression of silent prayer and calm after turmoil and strife. The contrast afforded is thus made most effective.

The last movement, which is a scherzo tarantelle, has the liveliness of quicksilver, the themes appearing and disappearing with great rapidity and all uniting toward the end with the first theme of the opening movement. There is a variety of tonal emotions exhibited in this movement that provides another contrast, so that at the close the listener has been made aware that the three movements, while vastly dissimilar, are yet part of a whole; in other words, the composer has combined the arts of painting and writing with melody and has told a story in music.

The technical and interpretative difficulties imposed upon the solo performer are monumental, but in the hands of a musician and a pianist of the genius and ability of Mr. Becker his concerto receives the best possible presentation. Mr. Becker has won his position in the world of music through persistent effort, associated with talent of such a high order as to compel recognition. He is a player of the brilliant and virile type, yet keenly sensitive to the poetry and depth of the more sentimental side. He is a virtuoso of the first order and a man of great mentality, two characteristics which are very prominently disclosed through the contrapuntal ingenuity of his work and the magnificent manner in which he presents it.

The orchestral accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, English horn, two French horns, two trumpets, tympani and strings.

In addition to the concerto Mr. Becker will play three solos—Scherzo in B minor, op. 20, and polonaise in A flat, op. 53, by Chopin, and Rubinstein's staccato etude in C.

Amato Arrives.

Pasquale Amato, baritone of the Metropolitan Opera Company, arrived on the steamer George Washington, Monday of this week.

Bonci Gets Tremendous Ovation in Mexico.

Signor Carbone, personal representative of Alessandro Bonci in America, has received a personal telegraphic despatch from the great singer now filling an engagement in the City of Mexico, stating that Impresario Sigaldi, of the company singing at the Arbu Teatro, in the Mexican capital, wished to engage Bonci for ten extra per-



BONCI.

formances, but that the concert tour booked for the artist in the United States prevented him from accepting.

From a friend now in the City of Mexico Mr. Carbone also heard that Bonci's debut there created the greatest sensation, and on the first night, when Bonci sang the role of Fernando in Donizetti's "Favorita," the public demonstrations almost defied description. All of the local papers declared that "Bonci was the greatest tenor" ever heard in the City of Mexico. During the present season there Bonci will sing the role of the Duke in "Rigoletto," the title role in "Faust," Rodolfo in "La Boheme," Mario in "Tosca," Enzo in "Gioconda," Nemorino in "L'Elisir d'Amore," Edgardo in "Lucia," and other favorite parts in which the tenor has distinguished himself.

Shortly before Bonci left for Mexico he signed a contract with the Columbia Phonograph Company, which yielded him an immediate fortune.

Bonci's concert tour in this country under the management of Haensel & Jones will begin as soon as the singer reaches the border of Uncle Sam's territory.

Another New York Tribute to Spalding.

The following criticism from the New York Evening Journal, of October 21, was inadvertently omitted from the list of New York opinions on Mr. Spalding's recent recital at Carnegie Hall:

VIOLINIST SPALDING OPENS CONCERT SEASON HERE AS VIRTUOSO-COMPOSER.

The faces that have become familiar to the other faces in seasons of music that are past recognized one another yesterday afternoon at Carnegie Hall with a profusion of noddings, or less agitatedly, according to the sex or critical condition of servitude of each. It is a little ceremonial that attends this seasonal event—the beginning of the making of much music through the fall and the winter and the spring.

The waning of political speeches and tumult of mass meetings in Carnegie Hall is the infallible barometer, strangely enough, for the beginning of music. This year it fell to Albert Spalding, the young American violinist, to punctuate the dying eloquence of a Presidential campaign at Carnegie with sounds portending other and more beautiful things. The great hall, a little more shabby, a little more worn than before, took on its wonted air of quietude.

The opening of the concert season is the farthest pole removed, as to quality—if you would call it that—from the opening of the opera. A paltry dozen of automobiles is all that it can muster by way of display, and boxes of either tier are merely places seating people in groups, rather than sprawled out in arched lines. There is no diamond horseshoe, no gathering of the "Four Hundred" to its last four hundredth, no fluster of frou-frou and rustle, no shouting bluecoats or other liveries, no grand division of gazers and gazed-at. There are only people who want to hear music—some of them.

Attentively large and largely attentive was the audience that greeted Mr. Spalding as he strode forth upon the platform, the

clean limbed, rather handsome, carefully dressed, slightly nodding, blond young musician of these United States. He has all the self possession of the virtuoso, with reputation already established and ambitions budding and sturdy. Europe knows him and respects his talents and he has acquired honor in his own country. If comment were needed, it would be that he is worthy of it.

Mr. Spalding presented himself, before leaving within the fortnight for a year or more in Europe, not only as virtuoso and interpreter, but also as composer. He wound up a program that was generally well suited to his style—for he has developed that interesting thing—and of objective pleasure of a high order in itself, with five compositions of his own in a variety of the smaller forms.

These little works of music were a prelude in B, a broad andante cantabile; a "Scherzo Giocoso," scholarly enough as to form, but not remarkably jocose as to matter; a romance of no great originality, but pleasing in melody; a "Musical Period" that at least escaped the commonplace, and a Sicilienne for which the same can hardly be said.

It is always an interesting development, this of the virtuoso becoming composer. That has often been the evolution of great composers—and of those not great. Speculation need not necessarily be prediction, nor need either be definite. It suffices merely to deduce that a virtuoso who turns composer at least shows a serious and earnest attitude toward his art.

While Mr. Spalding probably did not surprise many with his little contribution to violin literature, he assuredly did surprise many in several other ways. He has apparently developed a considerably larger tone than when he was heard here last and his individuality, which heretofore seemed to be somewhat summarily summed up in the single word, "elegance," revealed a sound imaginative phase.

This was most apparent in his playing of the Bach chaconne for violin alone. Its technical difficulties were generally well within his powers, which are of a high order in this respect, but he made of it the thing of suspended, almost dramatic, interest that it is. He apparently knows no mere formal acceptance of Bach on the word of the biographers, but has penetrated the necessities of Bach's greatness.

A word is due for the violinist's thoughtful and sympathetic delivery of seventeenth century Corelli's sonata in D. The purity and elegance of Corelli are akin to the qualities of Spalding's own playing and it must have been as grateful for him to play it as it was to hear. Bach and Corelli and the earlier Beethoven revealed Spalding at his best.

Laura Maverick in Mexican Songs.

In introducing Mexican songs in her program, Laura Maverick, the contralto, has discovered a field quite new and her success with them is decidedly unusual. So few people in the United States, except those living in the border States, realize the charm and freshness in that particular music that she used only one, "La Golondrina," last year as encore. Its reception was so flattering that this season she is using a group of Mexican songs in native costume in her program on her joint concert tour with Carl Hahn, the cellist.

Miss Maverick will also sing a number of songs by Mr. Hahn, with a cello obligato. Among them is a "Nacht-



CARL HAHN AND MRS. HAHN (LAURA MAVERICK). Taken on their 50,000-acre Texas ranch.

lied" and two child songs, "Mr. Sun" and "Mrs. Moon." The latter are musical settings of Richard Le Gallienne's poems.

The balance of the Maverick-Hahn program will be made up of standard works for the cello and voice.

Clara Bernetta's Pupils.

Clara Bernetta, the New York voice specialist, numbers among her out-of-town pupils Julius Cohen, baritone, and Neally Moore, soprano, of Urbana and Champaign, Ill., respectively. Both have very fine voices and have made marked progress in their studies with Madame Bernetta.

Lima Enthusiastic Over Christine Miller.

The Women's Music Club of Lima, Ohio, presented Christine Miller in recital for the opening concert of the season on October 17, and the popular contralto was greeted by a capacity house. The following excerpt is

from a lengthy review of the affair in the Lima Republican-Gazette:

Christine Miller is a woman of unusual gifts as a vocalist and back of these gifts is an intellectual character and a personality of great charm. These qualities were revealed in the program given at the recital before the Women's Music Club. Miss Miller not only sang in so effective a style as to arouse the enthusiasm of a discriminating group of musical persons, but she presented a most pleasing vision to the artistic eye. The touch of a personal charm materially heightened the character of the program as a whole. Miss Miller's voice is clear, smooth, rich in all the essentials of quality, expressive and of ample volume. It is not the big voice of most of the great contraltos, but is even throughout the whole register and of fine timbre. While the voice is itself entirely satisfying it may be said that the more striking characteristic of this artist's singing is the manner in which the organ is used to interpret the musical ideas of the composers, and the thought of the writer of the words. In the double talent of reaching the emotions and the intellect Miss Miller is unusually gifted. She adds to the art of singing an enunciation of rare clarity. (Advertisement.)

Clement Returns in Early November.

Returning in time for his opening appearance this season with the New York Symphony Orchestra in the Massenet memorial program, to be given November 17 in New York, Edmond Clement will contribute an aria from "Manon"



CLEMENT AND HIS SON. In the Burgenstock Mountains, Switzerland, resting in preparation for his big season in America.

and one from "Werther" on that occasion, and will then leave at once for Philadelphia, where he sings in the all star performance of "Mignon," with the Chicago-Philadelphia Opera Company the following evening. This auspicious opening is only the keynote to the eminent tenor's season, which has been booked by Howard E. Potter, 1451 Broadway, New York. (Advertisement.)

Rudolph Ganz's New York Recital.

The main feature of the piano recital to be given by Rudolph Ganz in Carnegie Hall, New York, on Sunday afternoon, November 10, aside from his splendid program as a whole, is the sonata in E major, op. 2, by Erich Wolfgang Korngold, the twelve year old boy whose marvelous genius in the extreme modern vein has been astounding musical Europe the past season or two. Played for the first time in New York by a pianist of Mr. Ganz's attainments, it will undoubtedly attract the connoisseurs who always eagerly welcome new and unhackneyed numbers in the literature of the piano. Fresh from his recent triumphal tournee of twenty-four joint recitals with the tenor, Ricardo Martin, throughout the West, Mr. Ganz will find his hosts of admirers equally eager to greet his New York appearance, when he will play the following program:

Symphonic Etudes	Schumann
Sonata No. 2 in E major, op. 2	Erich Wolfgang Korngold
(Written in 1910, first time in New York.)	
Intermezzo, op. 118, No. 6	Brahms
Capriccio, op. 76, No. 2	Brahms
Prelude, op. 45	Chopin
Berceuse	Chopin
Polonaise in A flat	Chopin
Intermezzo, op. 23, No. 3	Ganz
Peasant Dance, op. 24, No. 3	Ganz
Question op.	Andrea
Petrarca Sonnet in E	List
Rakoczy March	List

Gamble Concert Party Bookings.

Pilot Charles Wilson Gamble, the Pittsburgh impresario exploiting the Ernest Gamble Concert Party, reports that he has sold thus far fifty-six dates for his artists during the summer of 1913. The Gamble party's time is practically sold solidly up to the first of February, including concerts in St. Louis, Wichita, Newark, N. J., Austin and Houston, Tex., Bowling Green, Ky., Jackson, Miss., Goshen and Frankfort, Ind., etc.

After February the party makes its eighth annual Pacific Coast tour, returning East through the Canadian Northwest. When asked the secret of this successful guaranteed booking, Pilot Charles says it is due to (1) a fine attraction, (2) persistent advertising, and (3) Uncle Sam's little pink engravings.

Metropolitan Re-engages Florence Mulford.

The re-engagement of Florence Mulford by the Metropolitan Opera Company is one of the important pieces of musical news of the season just begun, and the story of how the engagement was effected is interesting, both from an artistic and a philosophical standpoint.

The most honorable aspect of talents is not the esteem in which they per se are held but how they are applied for the benefit of society. Gifts and accomplishments are of value according to the manner in which they are exercised in the interests of humanity and for the furtherance of art, science and business. The mind should be abstracted from the observance of any excellence in those who stand as models and focused upon the observance of the results obtained as well as upon the amount of good accomplished. Too great a value should not be placed upon innate gifts, but rather upon how they are developed and employed.

No credit is due because of divine gifts bestowed; the credit lies entirely in the careful development and judicious exercise of them. When therefore such gifts are brought to a state of fruition, when they are of such a nature that they are useful for the uplift of mankind



FLORENCE MULFORD.

or for the advancement of culture, then the beneficiaries assume certain responsibilities which they cannot escape nor decline, the chief of which is to give those gifts to the world and not hide them under bushels. Painters paint pictures, sculptors carve statues, poets write verses, musicians compose music, and singers sing not only because of the impulse for so doing but because they owe a debt to the Creator which they can repay in no other way.

A specific instance of this argument may be cited in the art and work of Florence Mulford. Endowed with a naturally fine voice and an artistic temperament, she fashioned her life work upon that gift, and through it and by it bent her energies along the line of least resistance, to the end that she became one of the foremost American singers, everywhere known for the excellence of her work. On account of her remarkable powers of dramatic expression, she was engaged by the Metropolitan Opera Company in 1902 and in whose service she remained until 1905, winning a success that reflected great credit upon her as an artist and as a woman of superior attainments.

Although her contract had two years yet to run, Manager Conried released her in order to permit her to accept engagements in Europe for a period of three years, after which she was to return to the Metropolitan. Two unfortunate circumstances, however, prevented the carrying out of this plan, namely, the death of Mr. Conried and the nervous breakdown of Madame Mulford as a result of her experience in San Francisco at the time of the earthquake, where the Metropolitan Opera Company was then performing. She went to Europe, however, but after a few appearances in Berlin, where she won a distinct success as Azucena in "Il Trovatore," she was compelled to cancel her engagements and return home for a year's rest,

at the end of which time she deemed it advisable to engage in less arduous duties and concert work.

In addition to her repertory of operatic roles, she added those of Delilah, Amneris, Martha in "Faust" and "Damnation of Faust." Madame Mulford is ranked by many critics, musicians and conductors as the best Delilah on the concert stage at the present time. As a concert singer she is one of the most popular artists in America and has appeared with all the leading societies and at the principal spring festivals.

Her classes grew rapidly and the number of her pupils increased so fast that she was soon compelled to devote almost her entire time to them. Her concert appearances were altogether too infrequent and the demand for her services continued, though she was able to accept but a limited number of the engagements offered. At last, however, the psychological moment arrived when the Metropolitan Opera Company requested her return to the operatic stage. In this manner the gravity of her responsibility to the world was brought forcibly to her attention and, urged by those closely associated with her that it was her duty to give the world some portion of her artistic gifts, she decided to enter again upon a career for which she was so eminently fitted.

Madame Mulford's re-engagement by the Metropolitan was the consummation of a series of conferences in which many problems had to be met and solved. Madame Mulford had to consider the proposition from several points. It meant a definite understanding as to rehearsals, appearances, roles and finances, all of which were finally settled satisfactorily. Her contract calls for seventeen parts, as follows: Giametta in "Elisir d'Amore," Flossilde in "Rheingold" and "Götterdämmerung," Gringorbe in "Die Walküre," Sandman and Mother in "Hänsel and Gretel," Shepherd in "Tannhäuser," Il Pastore in "Tosca," solo flower maiden in "Parsifal," La Cieca in "La Gioconda," maid of honor in "Huguenots," Azucena in "Il Trovatore," Siebel in "Faust," Nancy in "Martha," Lola in "Cavalleria," second lady in the "Magic Flute," Maddalena in "Rigoletto"; also the contralto parts in Verdi's "Requiem" and Rossini's "Stabat Mater," if these works are given, and such additional parts as she and the management agree upon.

Thus it happens that Madame Mulford becomes a member of the Metropolitan Opera forces for this season, and with her varied experience in every department of her art will unquestionably prove an addition to those forces and substantiate the wisdom of her engagement.

Artists for Florida Festival.

Haensel & Jones have completed the entire arrangements with John W. Phillips, of the John B. Stetson University, of De Land, Fla., for the artists who will appear at their festival, February 20 and 21. Contracts have just been closed for David Bispham, Nina Dimitrieff, the Russian prima donna soprano; Beatrice McCue, contralto; Ellison van Hoose, of the Chicago Grand Opera Company, tenor, and Marcus Kellerman, basso.

Mr. Phillips, who has a splendidly trained chorus, will give "King Olaf" and a miscellaneous program.

Lillian Blauvelt Will Return.

Lillian Blauvelt, the soprano, came to this country in the early autumn to attend to some important matters and while here she was engaged by R. E. Johnston for the Toronto Music Festival. Other engagements were offered to the singer, but she was compelled to refuse them on account of concert dates in England. She will sail immediately to fill her bookings abroad, but will return in January for a tour of concerts and oratorio performances under the management of Mr. Johnston.

Concert Course in Wausau, Wis.

The Tuesday Musical Club, of Wausau, Wis., has arranged through Haensel & Jones for their concert course to be given by the following artists: October concert, American String Quartet; November concert, Edna Blanche Showalter, coloratura soprano; December concert, Horatio Connell, baritone; February concert, Germaine Schnitzer, pianist; March concert, Paulo Gruppe, cellist.

Blanche Sanders Walker on Tour.

Blanche Sanders Walker, the well known Pittsburgh pianist and accompanist, is touring with Christine Miller this season. Mrs. Walker accompanied the celebrated contralto in recitals at Lima, Ohio, and at Hollidaysburg, Pa., on October 17 and 25, and other dates with the same artist include Columbus, Ohio, November 17; Pittsburgh,

November 27; Rochester, N. Y., December 3; Massillon, Ohio, December 9.

Mrs. Walker's artistic and sympathetic accompaniments have won for her distinguished recognition as an artist-accompanist, and she is booking a busy season for 1912-1913.

FAR AWAY DEMANDS FOR EUGEN YSAYE.

R. E. Johnston is being inundated with requests for Eugen Ysaye, the great Belgian violinist, who is to return to this country next week on the steamer Lorraine. Mr. Johnston has closed contracts in the past few days that will take Ysaye to the cold regions of Winnipeg and to the orange groves of Florida. From Winnipeg to Jacksonville is quite a stretch, but Ysaye will not mind as he is in robust health and very eager to witness more of American strenuousness.

Ysaye begins his season Thursday evening, November 14, at the fine high school in Jersey City, under the auspices of the Jersey City College Club. He gives his opening New York recital at Carnegie Hall, Tuesday afternoon, November 19.

Leontine de Ahna Returns.

Leontine de Ahna, the well known contralto, who has been devoting herself to teaching during the past few



LEONTINE DE AHNA.

seasons, has just returned from her summer vacation which she spent in Germany. A part of the time was passed in Berlin, her former home, and the balance in Munich and in the beautiful Thuringia forest.

Miss de Ahna has reopened her studio at the Endicott, Eighty-first street and Columbus avenue, New York, and is very busy with her large class of pupils, among whom are several advanced singers and also professional artists.

"Hands Across the Continent."

Rudolph Aronson will conduct his new march entitled "Hands Across the Continent" for the first time at the Madison Square Garden, New York, tonight (Wednesday). It was in 1878, at the Madison Square Garden, that Mr. Aronson made his initial bow as conductor of his orchestra of fifty musicians.

De Cisneros as Amneris.

(By Telegraph.)

PHILADELPHIA, Pa., October 28, 1912.

To The Musical Courier:

Eleanora de Cisneros is to sing Amneris in "Aida" at the opening performance of the Chicago-Philadelphia Opera here. She will also do the role of the Queen in "Hamlet," with Tita Ruffo. L.

Miller and Schnitzer for Rochester.

The Tuesday Musical Club, of Rochester, has engaged through Haensel & Jones Christine Miller, the contralto, who is to give a recital on December 2, and Germaine Schnitzer, who will give a piano recital on March 27.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour,
Paris, October 15, 1912.

Oscar Seagle wishes us to announce positively that he is not coming to America for a concert tour this winter.



PORTRAIT OF LINA CAVALIERI BY A. DE LA GRANDARA.
Exhibited at the Paris Salon.

This announcement is made especially because he and Mrs. Seagle have been kept busy for some time answering letters from local managers who wished to get his dates and give him additional engagements. These letters all

read pretty much alike: "Dear Mr. Seagle,—Hearing that you are to be at Kalamazoo the middle of February we would like to engage you to sing, etc." But Seagle will not be in Kalamazoo or any other zoo either in February or any time this winter. He has finally decided positively to remain in Paris all winter, with the exception of a few short trips to England, Spain, Germany, etc., which will take him away from his pupils a day at a time at rare intervals. These pupils and would be pupils (for there is a long waiting list) are very insistent in their demands. They hardly give him time to eat, and as for letting him get away long enough to give a concert tour in America, they would certainly not hear of it. We congratulate ourselves here on the result, for it means that we will have him with us all winter, and he promises to give us opportunities to hear him occasionally, several of his engagements here being, I believe, with the Lamoureux Orchestra. So America must wait till next year.

George Shea is again back at work after a pleasant summer in Switzerland and Italy, where he was entertained by the people of musical prominence wherever he went.

Sébald appears this week at Bielefeld with the Symphony Orchestra, under the direction of Professor Lamping. He will play the Beethoven concerto and the "Carmen" fantasia (No. 2), Sarasate.

Durand et Fils again announce a series of concerts under the title of "Quatre Séances de Musique Instrumentale Française Moderne." It will be remembered that they gave a similar series last season, bringing out a number of works of real interest by the younger French composers. In that series the old French composer Rameau, whose works had just been published in new edition, was also represented, most of his pieces being for strings and harpsichord. This season all of the pieces given are by modern composers, and the honors are about equally divided between the younger school and the best known composers of the older school. Among these Saint-Saëns, Debussy, Pierné and d'Indy are to be represented, but of these only Debussy has a "premiere audition" with "Three Preludes." Among the younger school are Louis Aubert and Florent Schmitt, both of whom give very great promise. Then there are Ravel, Roger-Ducasse, Witkowski, Labey, Samazeuilh, Vierne, Grovlez and Dukas, all more or less known for their modernism. Detailed notices of these concerts will be given as they occur.

The Lamoureux Concerts open their season on Sunday next at the Salle Gaveau, under the direction of Chevillard, with Diemer as soloist. The program consists of three numbers by Massenet, evidently given in honor of the dead composer; the "Tragedy of Salome" by Florent Schmitt, a work of tremendous power, of which I gave a detailed notice last spring on the occasion of its produc-

tion as a ballet at the Chatelet; and Beethoven's fifth symphony. The last two numbers are worth going to hear.

A concert is announced for October 19, to be given by Demetrius Dounis, "Unique Virtuoso on the Ancient Greek Instrument 'Lyra-Phoenix.'" I have no idea whatever what this instrument is, but the program which has been sent me shows that it plays violin music—Paganini, Lalo, Wieniawski, Sarasate, etc.

The Philharmonic Society (Manager Rey) announces twelve concerts and recitals, beginning November 5 and continuing until March 12. Among those to be heard are



PORTRAIT OF EMIL SAUER BY ALBERT BESNARD.
Exhibited at the Paris Salon.

Kreisler (twice), Rosenthal, Elena Gerhardt, Casals and Harold Bauer together, Frederic Lamond, etc.

The season has hardly commenced, and the press is more interested just now in art than in music. Indeed, from what so far has been announced for the coming season,

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there is little enough that is either very new or likely to be very interesting. But in the art world (i. e., the world of art in its most limited sense, which refers only to painting and sculpture, just as if music and poetry were not arts at all) the critical press has been all stirred up by the exhibition now being held at the Grand Palais, the Autumn Salon. It is curious in this connection to notice the criticisms that are coming from staid old England regarding the works of Arnold Schönberg; still more curious when I look over the list I have made in my card catalogue under the heading "Moderns." For a long time I have made it a rule to note down on this particular card the names of those composers whom the press called modern, and it will surprise you to learn that on that list are such names as Strauss, Mahler, Reger, Weingartner, Pfitzner, etc., just as if there were anything in the works of any of these composers which could even astonish, still less shock, the modern mind. We find it just as amusing and just as impossible to understand today as the Wagner question of a few years ago.

The Concerts Colonne opened last week under the direction of Pierné, with some pieces of Massenet and numbers by d'Indy, Rimsky-Korsakoff, etc.

The brilliant composer Schlesinger will give a recital of his works at the Salle des Agriculteurs on November 5.

But the moderns who show their works in the Autumn Salon are really sufficiently different from their fellow artists to deserve the name. They are called "cubists" and "futurists" and are generally damned by the silly old fogies of the daily press (for if a critic has any sense or any courage he cannot, alas! get a job on the daily press). For the interested observer it is most interesting to watch these attempts in music, painting, and the other arts to express feeling in a new way, or, perhaps, to express a new feeling, or a new nuance of feeling. Every lover of art should welcome these manifestations with joy, for they certainly represent a striving toward perfection. If they are on the wrong road they will die a natural death and do no harm; if, on the contrary, they are the fruits of real talent, they will lead the way to a new school.

One thing is sure: in music we have reached the end of the old development. We are all waiting for something new, something which will express our innermost feelings much more intimately than do the works of Bach, Beethoven and Wagner, or even Strauss, Wolf or Debussy. Scriabine, whose works you doubtless know, has done something along these new lines. Schönberg is probably doing the same thing. But we cannot say with any certainty that any of these have really found the way, any more than the "cubists" and "futurists" in the world of painting and sculpture. But the most interesting and amusing thing about all this is the tone of the criticisms one sees. What can we think of a critic (?) like Paul Omer, who in L'Eclair quotes from Charles Blanc's "Grammaire des Arts du dessin" the following absurd statement: "From the moment that beauty is not the first quality of an object this object is not a work of art." Just as if beauty had anything whatever to do with art! And even if we acknowledge, merely for the sake of argument, that beauty is an indispensable attribute of art, are we then not justified logically in asking "What is beauty?" And who will answer us? Even the most astute philosophers have not yet even succeeded in telling us whether beauty is an innate quality, a quality of personal judgment, or a mere sensual attraction born not of the object but of our individual attraction toward the object. In other words, what is beautiful to one person is hideous to another.

After all, to tell the truth about the matter, we poor critics have become the hugest joke of modern times. Nothing in the comic papers is at all comparable to it. The public reads that a thing is altogether awful, the "limit," and away it rushes to see it. There is no better advertisement. When the worthy editor takes the matter up, as did the editor of the Figaro last spring in the matter of Nijinski's "Après Midi d'un Faune," the theater managers really ought to pay him for it, as his damning criticisms prove the greatest advertisement on record.

In other words, the public knows that the critic judges not by his feelings, if he is capable of any, but by comparison with what he calls classical standards. Which is the same thing as saying that the standard of the critic is all that is hateful to the general public and that, therefore, if a critic does not like a thing the public will, and vice versa. But it is well to remember that no living man can tell what line art will follow. The public taste has always been a mystery and always will be a mystery. "Cubism" and "futurism" and, what seems to correspond to these things in music in so far as it represents advanced modernism, the efforts of Schönberg and Scriabine, may, for all we know, be really the vague prototype of the art of the future.

MISCHA ELMAN'S RETURN.

It was beautiful and dignified violin playing that Mischa Elman vouchsafed his numerous hearers in Carnegie Hall last Saturday afternoon, October 26, when he performed an unconventional program consisting of Beethoven's F major sonata for violin and piano, the Handel sonata in D, Ernst's F sharp minor concerto, a Brahms-Joachim Hungarian dance, a Chopin-Wilhelmj nocturne, a waltz by Hummel-Burmester, "Love Song" by Sammartini-Elman, and "I Palpiti," by Paganini.

No more complete test of a violinist's prowess could well be imagined than that represented by the foregoing numbers, and it goes almost without saying that Mischa Elman performed the task effectively, artistically and brilliantly. He has matured phenomenally since his first visit to America and now must be reckoned with those masters of his instrument who know its innermost secrets and have triumphed not only over its virtuosic possibilities but also have penetrated its soul and know how to make it sound the message of exalted and unalloyed art. Nothing finer could well be imagined than the lofty reading which Elman gave of the Beethoven and Handel numbers, rendered with broad, noble tone, perfect technique used only for interpretative purposes and never for display, and true classical continence and earnestness. The virtuoso disappeared and in his place stood the true evangel of the purest kind of music, in which he communed



MISCHA ELMAN.

as a favored apostle with the very gods of the creative world. Elman had no need to play anything else last Saturday in order to establish his rank as one of the greatest exponents of bow and fiddle ever introduced to this knowing public of New York.

However, onesidedness is not an Elman characteristic, and therefore in the Ernst concerto he was enabled to metamorphose his style completely and do ample justice to the romantic spirit of the work. It is a production which holds a peculiarly warm place in the affections of violinists and those who know the literature of the instrument, for it is an integral part of musical history, and established certain technical advances which mark a discernible link between the players who came before Ernst and those who followed that mighty performer. Elman invested the concerto with all the bravura and the genuine sentiment which it calls for and took his audience by storm with his ardor in delivery and his truly astounding feats in double stopping, rapid finger passages, bow manipulation and all those other departments of virtuosity which the young Russian artist has conquered so fluently.

In the lighter numbers of his program Elman also gave unstinted pleasure by the sweetness and appeal of his tone, innumerable graces of nuance and interpretation and a consistent upholding of musical standard which idealized everything he performed. His own version of the Sammartini morceau is a piece of music exquisite in purpose and finish and his execution enhanced the beauties contained in the arrangement.

As a windup, the Paganini tour de force constituted the fitting climax, for applause had been growing all the afternoon and encores were in evidence long before the

close of the program. Elman revels in the difficulties of the Paganini repertory and its technical terrors seem but to spur him on to more daring achievement and greater artistic abandon in performance. Storms of approbation greeted the finish of the Paganini composition and the player had the pleasure of seeing a houseful of auditors refuse to leave without the privilege of hearing him play several additional numbers which were not on the program.

Mischa Elman returns to us a bigger, better and more manly violin artist, now fully equipped to do justice to the great works for the fiddle, imbued with a respect for his art which lifts all his performances into the realm of the truly great. He is a distinct factor in the musical field and his coming to America this year means one of the vital forces that will help our country potently in the musical uplift which it is credited with desiring so ardently.

Alda in Concert.

Frances Alda gave the third, fourth and fifth concerts of her fall tour at Evansville, Ind., October 18; Bloomington, Ind., October 21, and Danville, Ill., October 23.

The following excerpts are culled from the local papers:

It is a feat to flirt with an audience of 1,000, but was accomplished by Frances Alda at Evans Hall Friday night, and the storm of applause that followed the rendition of each selection was a tribute to the diva's personality quite as much as her exquisite voice. "Exquisite" is the word that should be applied to Madame Alda's voice. Powerful, full-toned, sweet and clear as a flute with a wonderful range, it is a thing of joy. Madame was generous with Evansville, too. Two encores were added to the program of nineteen numbers.

From the time when Madame's voice was heard in the first notes of Caccini's "Amarilli" until her dramatic rendition of "Un bel di" from "Madame Butterfly," her audience was entranced. Madame Alda is quite as much the actress as the cantatrice. The quick change of expression as song followed song was one of the pleasures of the evening. Madame is charming, her voice even more so. Withal she is a consummate actress.—Evansville Journal-News, October 19, 1912.

Frances Alda, the beautiful Australian prima donna, with the golden throat, quite carried away her audience at the Coliseum Wednesday evening, the occasion of her premier appearance in Danville. Madame Alda rendered with perfect ease the most difficult numbers of world famous operas, her wonderful voice thrilling immeasurably as the high, sweet tones filled the great rooms with softest, sweetest melody. Her numbers in Italian, German and French were quite as enthusiastically encored as were the better understood English selections, and her encores, always pretty, simple little things in English, to which every American heart is attuned, were provocative of even more than ordinary enthusiasm. Her charming rendition of "Old Black Joe" and "The Year's at the Spring" as encores produced a perfect storm of applause.—Danville Commercial-News, October 24, 1912.

The people of Evansville had an opportunity of hearing one of the world's great singers in the person of Frances Alda, who made her first appearance in Evansville last evening.

Madame Alda is gifted with a beautiful and exceptional lyric soprano, and through this medium, combined with her charming personality, she has won the hearts as well as the artistic souls of her many rapturous audiences.

The numbers that appealed to the audience most were her German songs which brought several encores. Madame would win her audience by her charming personality if she were not able to sing a note. When she begins to sing one forgets all surroundings and can only follow the singer until the end when one awakes as from a beautiful dream.—Evansville Courier, October 19, 1912.

Frances Alda came to us last night from the Metropolitan Opera House, the only female singer who has ever come to us from there. Campanari six years ago and now Alda, both ambassadors on important embassies.

Madame Alda may be fairly said to be an example of the Metropolitan specifications. She has the voice, she has the training, she has the way of doing it, she has the musicianship; added unto these there is a beautiful presence.—Prof. Guido Stempel, in The Indian Student, October 22. (Advertisement.)

Mrs. Babcock Fills Another Vacancy.

J. R. Ninniss has been engaged as director of the piano department in the Presbyterian College for Women at Charlotte, N. C., and also organist and choir director of the First Presbyterian Church.

Mr. Ninniss was a pupil of Louis Dietl, the Leschetitzky representative in London, and for two years had sole charge of Dietl's pupils. In addition to this, he was a professor of the piano at the London College of Music. He appeared as soloist in all the principal cities of England, and toured with Antoinette Sterling and others. Previous to coming to America, he was organist and choir director at St. John's, Waterloo, also assistant at Southwark Cathedral, London. The Presbyterian College is fortunate in obtaining such an all round musician as director of its piano department.

This is one of the many college positions filled through Mrs. Babcock's Agency.

Dr. Carl's Varied Duties.

During Dr. William C. Carl's recent visit to Paris he was the guest of the family of the late Alexandre Guilmant. Among the entertainments given in his honor was a luncheon arranged by Felix Guilmant at Marguery's famous cafe on the Grand Boulevard. The group picture herewith presented shows Joseph Bonnet, the famous Guilmant pupil and one of the most brilliant organists before the public; M. Felix Guilmant, the artist; Marie Louise Loret (nee Guilmant), and Dr. Carl.

Much valuable matter was arranged for the Guilmant memoirs which Dr. Carl is writing and important data secured. One letter which will be of special interest to organists the world over is Guilmant's ideas regarding the interpretation of the great G minor fugue by Bach. The letter was written to the Baron Ferdinand de la Tombelle and loaned by him for the memoirs.

A new edition of the organ works of Guilmant is now being prepared. The editors will include the names of his two famous pupils, Joseph Bonnet in Paris and Dr. William C. Carl in New York.

Since his return from Europe Dr. Carl has been busily engaged in arranging for the season at the Guilmant Organ School, which has begun its fourteenth year under the most favorable conditions.

Twenty-five students holding New York City positions is a record which any institution would be proud of. The Guilmant Organ School can boast of this achievement. Of this number several are receiving large salaries and their being retained year after year demonstrates their successful work and ability to play and direct a choir with distinction.

Every Monday evening at 8 o'clock a public recital is played by one of the students in the Old First Presbyterian Church, New York. These recitals are commanding wide attention and the programs are invariably interesting and well chosen. During the summer months Clarence Albert Tufts played fourteen; in October, Henry Seymour Schweitzer gave two, and Harry Oliver Hirt and Grace Leeds Darnell one each. Mr. Schweitzer again will play next Monday evening, November 4. Besides these public recitals many private ones are given by the students during the course of the season to inspire confidence and to gain experience in playing before others. Dr. Carl is untiring in his efforts to give every advantage and opportunity to the members of the school. Students are aided in securing church positions, and a large percentage of those now playing have secured them through the personal influence of Dr. Carl. The enrollment for the present season shows how much this is appreciated. Students are here from all over the country and their numbers are constantly increasing; they come to acquaint themselves with the Guilmant Method of organ playing.

Genee Coming Next Week.

Adeline Genee, the famous dancer, will arrive in New York on the Kronprinz Wilhelm, November 6 or 7, to begin a long tour of America supported by her own company of eight dancers and her own orchestra. Dates will be filled in Boston, Toronto, Montreal, Canada; in Washington, D. C., and in Norfolk and Richmond, Va., before Mlle. Genee makes her first appearance at the Metropolitan Opera House, Tuesday afternoon, December 3.

"La Camargo," a new ballet with the scene laid at the royal palace in Versailles during the time of Louis XV, will be the feature of the first productions. The scenery will be sumptuous and the gowns that Mlle. Genee is to bring into this country with her will surely excite the admiration of the feminine world.

The story of "La Camargo" alternates from the gay to the pathetic and lastly to the tragic. She is the favorite dancer of the king. An officer in his Majesty's army, a born aristocrat, has offered the Camargo an insult, which

a young man (a schoolboy friend of the dancer) who happens to be only a common soldier, avenges by striking his superior. For this rash and courageous act Gaston, that is the name of the low born hero, is cast into prison. His aged mother arrives and implores Camargo to secure a pardon from the king. Louis, deeply enamored by the dancer's beauty and genius, requests her to ask a favor of him; she immediately begs that he liberate Gaston, but he refuses and urges her to make a different request. Camargo, however, persists, and Gaston is finally pardoned. Then he learns that Fate has played a role in their lives—that the former sweetheart is lost to him. By her great talents Camargo has become an accomplished woman of the beau monde, while Gaston has not advanced from the social plane to which he was born. Realizing that an insurmountable gulf forever separates him from Camargo, Gaston and his mother depart and return to their far away home.

Oberlin Student at Gewandhaus.

OBERLIN, Ohio, October 24, 1912.

Donald W. Parmelee, who for several years past has studied in the Oberlin Conservatory of Music, has been



LEFT TO RIGHT: DR. WILLIAM C. CARL, JOSEPH BONNET, FELIX GUILMANT (ARTIST) AND MADAME GUILMANT-LORET (DAUGHTER OF ALEXANDRE GUILMANT) AT MARGUERY'S GRAND BOULEVARD, PARIS.

appointed seventh double bass player in the Gewandhaus Orchestra in Leipzig. Arthur Nikisch is conductor of this famous European orchestra. The competitive examination was held at the Leipzig Conservatory and Mr. Parmelee was recommended among others to Nikisch, with the result that he was chosen the seventh of the ten double bass players of the orchestra.

Philharmonic Society Plans.

The Philharmonic Society, of New York, is making its final rehearsal preparations for the opening engagements of its seventy-first season. The first concert of the Thursday evening series of sixteen will be given November 14, and the initial concert of the Friday afternoon series of sixteen on the following afternoon, November 15. The soloist on both occasions will be Mischa Elman, the Russian violinist, those being his first orchestral appearances this season. The opening concert of the Sunday afternoon series of eight will occur November 17, with John McCormack, the Irish tenor, as soloist.

The Brooklyn series of five Sunday afternoon concerts starts November 24, with Mischa Elman as soloist. The subscription sales for each series will continue up to the day of the opening concerts.

Bridewell to Sing at St. Mark's Benefit.

Carrie Bridewell, now on the Pacific Coast, where she is to sing twice with the San Francisco Symphony Orchestra, will return East the end of November in time to sing at the benefit for St. Mark's Hospital, at Carnegie Hall, on the night of November 29.

HOUSTON MUSIC.

HOUSTON, TEX., October 21, 1912.

Musicians have returned from their vacations, among them Mary Elizabeth Rouse, a prominent piano teacher, who, as is her custom, visited Berlin, Munich, Paris and other European music centers. Sam T. Swinford, accompanist for the Treble Clef Club and Quartet Society and teacher of piano, spent six weeks in Colorado Springs. Clarence Magee visited his home in Toronto, Canada, returning with plans to organize a Mendelssohn Choir, which has begun most auspiciously, with the announcement of "Elijah" to be given in the spring. Mrs. Robert L. Cox, after a summer term of voice culture, which attracted teachers and singers from all over Texas, spent a short vacation at her summer home on the bay shore, reopening her voice studio the latter part of September to receive her usual large class of pupils. Horton Corbett, organist and director of music at Christ Church and Temple Beth Israel, enjoyed a short stay at Galveston with Hu T. Huffmaster, a voice teacher with classes in both Houston and Galveston and conductor of the combined Woman's Choral Club and Quartet Society. The pianist, Louise Daniel, spent her vacation near Boston, Mass. Miss Daniel is organist at the First Presbyterian Church, the home of the Mendelssohn Choir. Ima Hogg, president of the Girls' Musical Club, spent the summer abroad. Mrs. Gentry Waldo, prominent in music and art circles, returns from the mountains of Virginia this week with a well arranged program of study for the Girls' Musical Club, of which she is the organizer and dominating spirit. John Wesley Graham, Jr., president of the Houston Quartet Society, and his wife, a well known voice teacher, visited New York and other Eastern points. George Heinzelman, an organist of much ability, and his wife, former president of the Treble Clef Club, spent two months on the New England coast. Horace Clark, pianist and composer, returned from an invigorating stay in the Adirondacks, resuming his teaching October 1.

Houston is well equipped with excellent teachers for piano, voice, violin and organ. Sight singing and harmony are taught in several studios and competent instruction in German, French and Italian may be had. Music students may acquire a thorough foundation in any branch before seeking the larger music centers for further study.

The musical season opened with two concerts by the Kneisel Quartet, complimentary to the distinguished guests at the dedication and formal opening of the Rice Institute. The Rice Institute has an endowment of \$13,000,000 from the estate of the late William Marsh Rice and will prove an important factor in the musical future of Houston, as music is included in the curriculum. The president, Edgar Odell Lovett, is a devotee of music and will give liberal attention to its promulgation.

The combining of the Woman's Choral Club and Houston Quartet Society last season has given the city a fine mixed chorus of 200 trained singers. This season they will give "The Creation" (Haydn) in April with an orchestra, for which negotiations are pending. The opening concert will occur November 7, presenting "The Secret of Suzanne," with Carolina White in the role of the Countess. The second concert will introduce Zimbalist, the violinist.

Florence Hinkle is engaged to open the Treble Clef season, which will be her third appearance in Houston, where she is immensely popular. Hans Richards, pianist, and a singer are to be the artists for the second concert in February. The Treble Clef Club has brought the following artists to this city during the past four years: Madame Schumann-Heink, Madame Jomelli (three times).

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The Treble Clef Club elected Julian Paul Blitz, conductor, to succeed Mrs. Robert L. Cox, who filled the position with great efficiency during the past five years, resigning to devote her time exclusively to vocal teaching. Mr. Blitz is a cellist and all round musician, with a large following in Houston.

Linnie Nielson-Asbury, a brilliant local soprano, is filling a number of concert engagements in Texas, her October appearances being Texarkana, Conroe, Montgomery, etc. She is soloist at the Second Presbyterian Church of Houston, succeeding the tenor, Leon Rice, now located in New York.

TWO OLGA.

SCHWABER, October 13, 1912.

To The Musical Courier:

In your esteemed paper of October 2 you print a letter signed by a lady called Olga in which she does not deny that there is such a fact as the German Emperor. This is in reply to a former letter of mine in which I made the claim. I denied that there was an Emperor of Germany; I declared that there was a German Emperor.

I am fond of facts and must stick to them if for no other reason than that they stick to me, even those I am not so very fond of. There are about 800,000,000 males on this globe now as statisticians assert. Not one of them is Emperor of Germany. That is a fact. No one can find such a person, such a fact. But there is among this male group of 800,000,000 one fact, a man who is the German Emperor. He has been seen, heard, felt and photographed, and anyone who doubts the fact of the existence of such a person can readily be convinced of the fact of that existing fact. But no one could possibly find any fact in the shape of a human being known or called the Emperor of Germany.

In comparison with these direct statements, eliminating all possible sophistry or subterfuge or argument or even discussion, every other statement conflicting with them is not a fact; my one statement, namely that there is a German Emperor, is as much a fact as the German Emperor is a fact. My statement that there is no Emperor of Germany is as much a fact as the German Emperor is a fact.

Now what is to be done? Is it necessary to go into any explanatory or hypothetical, metaphysical or psychic condition in an attempt to prove a fact to be a fact? Maybe. I am sure I don't know. All I do know is that facts are facts whatever else they may be, and that something is not and nothing is not, just as something is and nothing is, just as something is, the moment you decide in your mind that a fact is not a fact but is something or nothing else. The fact is the German Emperor; the not fact is the Emperor of Germany. I wish I were a man so that I could be gallant and admit that a fact is something else.

OLGA KRUSKEL.

Dufault Returns from Australia.

Paul Dufault, the well known tenor, returned October 26 from a wonderful trip of six months, with De Cisneros, through Australia. They went via Montreal and Vancouver to Honolulu, and New Zealand, returning via San Francisco, everywhere meeting with tremendous success, as will be seen through the medium of many press notices to be published later. Dufault has opened his studio, 339 West Twenty-third street, New York, where he has been located several years past.

New Brooklyn Tributes to Schumann-Heink.

Last week THE MUSICAL COURIER published a review of the recital which Madame Schumann-Heink gave in Brooklyn on Thursday evening, October 17, opening the season for the Brooklyn Institute. Two of the Brooklyn daily papers paid the following tributes to the famous contralto:

Madame Schumann-Heink looked on an audience that packed the house, even to the stage, and received all the praise that can be given for artistic musical accomplishment and pleasing personality. Her program for the Institute event revealed something to suit everybody and it secured wondering approval that one artist could interpret so well such variety of sentiment and so many styles of composition. Only a Schumann-Heink could have accomplished the task so successfully.

Mr. Collins played three Chopin numbers, not in the skimpy way affected by many players of the Pole's music, but with clarity, with fine technic and with good phrasing.—Brooklyn Eagle, October 18, 1912.

The audience filled the house, the overflow being taken care of on the stage. Schumann-Heink holds a unique position in the hearts of the musical public. The warmth of her personality seems to create a corresponding effect in her audience. At any rate each was pleased mightily with the other last night. As the applause thundered over the footlights after the last number Schumann-Heink said: "This is one of the best audiences I have ever sung to." It was

Schumann-Heink who dedicated the hall at the Academy and her opening concert is beginning to be looked upon as an annual institution. But last night's concert was notable for another reason. That was the local debut of Edward Collins, a young pianist of such promise that his name seems destined to be written in large letters in the musical history of America. Last night he made an emphatic success, sharing the honors with Madame Schumann-Heink.—Brooklyn Standard Union.

The famous contralto received a royal reception. She was radiant with health and good temper and in admirable voice and had every reason to rejoice in the enthusiastic welcome accorded her last night at her recital in the Academy of Music.—Brooklyn Times. (Advertisement.)

WIESBADEN NOTES.

WIESBADEN, October 17, 1912.

We understand that a committee has been appointed in Wiesbaden for the purpose of arranging on a large scale the reception next spring of the Milwaukee Choral Society (or some such name of the organization in Milwaukee) that is to visit Germany, and particularly Wiesbaden, and sing here.

Herr Meister, who is the Government representative of this section, and who is very much interested in the opera and concerts at Wiesbaden, was recently robbed, his house between Homburg and Wiesbaden being entered by burglars, who took several valuable vases from his artistic collection.

Bungert has just given a series of performances at Wiesbaden, and although he is sixty-six years of age, he showed the same energy and activity as before in his performances. His "Sinfonia Victoriana" was played and some of his songs were given. The Kurhaus Orchestra, which

was increased in size, played his works, conducted by himself, and Frau Leffler-Burkard, and Herr Bergmann, the baritone, sang the songs. Bungert is one of those composers who has not been able to fascinate the people with his music, that is the musical people, and that is essential in Germany, where the masses must accept the music before it can be considered as a part of the scheme. Strauss is now universally accepted, as Wagner gradually was. Reger seems to be stationary, although his erudition and talents are generally recognized; but he has not become a universal favorite like Strauss. Bungert has had the support of royalty, such as the Court of Saxony, and the Queen of Roumania, Carmen Sylva, but there are no sales of Bungert compositions, as compared with the sale of Strauss compositions, and it is the sale of the music and the revenue that comes from the production rights that make the music. He has even had the indorsement of Lilli Lehmann, who has been singing his songs, with the evident desire to illustrate their beauties. It may be that he is too erudite.

S. T.

Two Garrigue Pupils.

Esperanza Garrigue's pupil, Enrico Alessandro, lyric tenor, was the soloist at the Irving Place Theater (New York) concert Sunday of last week when a Russian program was presented.

Helen Cox Brown, dramatic soprano, also a pupil of Madame Garrigue, was engaged at short notice to sing at a performance of a Sullivan cantata at Meriden, Conn., October 21. Besides singing in the concerted work Miss Brown sang a group of French songs including "Chere Nuit," by Bachelet, and "Dans les Plaines," by Widor.

VICTOR HEINZE

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GREATER NEW YORK

New York, October 28, 1912.

Max Jacobs' String Quartet gave the first of several chamber music concerts at the Educational Alliance, East Broadway, October 20, playing works by Haydn, Boccherini, Mozart, Tschaiakowsky, Desormes, Raff and Dvorák. An audience crowded to the doors listened to the excellent playing, giving loud indication of appreciation. In the course of the program Mr. Jacobs played these solos:

Serenade Drdla
Spanish Dance Rehfeldt
Caprice Viennoise Kreisler
Waltz, Liebesfreud Kreisler

These solos, too, were warmly received, and Mr. Jacobs had to play encores. Umberto Sorrentino, tenor, and Ira Jacobs, accompanist, furnished variety by their capable assistance. At the next concert of the Jacobs Quartet, November 3, the organization will be assisted by Olive Ulrich, soprano.

Caroline Eggleston Shaver, in her original "Nonsense Songs," pleased the "Iowa New Yorkers" at their meeting on October 25, held at Hotel Astor. Theodora Ursula Irvine gave various humorous readings, her dialect sketches being especially enjoyable. She impersonated with exquisite taste a German making love in English. Helen Waldo's varied vocal solos were a prominent part of the program; she sang with perfect enunciation things easily understood, her little German "Die Katze" making a hit.

The Musicians' Club has issued the following important notice:

A special meeting of the Musicians' Club will be held at the club rooms on Tuesday evening, November 12, at 8 o'clock, for the purpose of adopting several amendments to our by-laws which are recommended and approved by the board of governors; for the consideration of our second public entertainment, and to discuss plans for the future.

A detailed report of the financial condition of the club will be presented by the treasurer.

Louis Kapp, who plays the violin with charm of style, gave a recital at Carnegie Lyceum, October 23, performing the andante and finale from the Mendelssohn concerto, Vieuxtemps' "Ballade and Polonaise" and his "Faust Fantasia." The last mentioned is but little known, and played still less, for it presents unusual difficulties. Mr. Kapp draws a beautiful tone, and plays like a thoughtful artist.

Ida M. How, pianist and teacher, gave a studio tea in her artistic studio, 64 East Thirty-fourth street. Many bright people gathered upon her invitation and enjoyed the "cup that cheers" and some good music.

Grace W. Neal, experienced accompanist and coach, also an organist of ability (recommended by Mr. Helfenstein), whose address is 314 West 100th street (telephone 7584 River), is available for any work of the kind.

Kathrin Hilke, soprano soloist for many years at St. Patrick's Cathedral, has issued cards announcing her resuming of lessons in singing, 63 West Ninety-seventh street, telephone 6309 River. She is available for church services, concerts, oratorio and recitals.

Louis Stillmann's five lectures on "Five Branches of Piano Technique," given Mondays at the Von Ende Music School, 58 West Ninetieth street, are interesting many students. Following is the schedule: October 28, "Finger Exercises"; November 11, "Scale Forms"; November 25, "Arpeggio Forms"; December 9, "Octave Forms"; December 23, "Chord Forms." Mr. Stillman is the author of "Concentration and Technique" and other works for pianists which have attracted the attention of musicians and teachers.

Edward Reehlin, concert organist, pupil of Widor and Guilman, has autograph recommendations from eminent French organists and composers. His circular carries reprints of flattering press notices of his organ playing in Buffalo and Meriden. He is also heard as accompanist in many important concerts.

Estelle Stamm-Ruggiero has some very talented artist-pupils in her Aeolian Hall studios, among them Eloise Gagneau, contralto, who last week sang for a private audience "He Is Despised" ("The Messiah") and "My Heart at Thy Sweet Voice" ("Samson and Delilah"), delighting her hearers with her noble, expressive voice, distinct enunciation, and fine detail in interpretation.

Madame Bell-Ranske gave a pupils' concert, marking the close of her season. This event took place at "Burwood," Cold Spring Harbor, L. I., Mrs. Walter Jennings'

home being the place. She divided her pupils into four classes, as follows: Class 1—Beatrice Byrne, Constance Jennings, Eunice James, Dorothy Stewart, Ethel Stewart, Margery Weld. Class 2—Masters Harry de Forest, Charlie de Forest, William Stewart, Sheldon Stewart, Alexander White. Class 3—Sheila Byrne, Janette Jennings, Helen James, Molly de Forest, Priscilla Taylor. Class 4—Mrs. George Hornblower, Mrs. George A. Crocker, Mrs. Ray Morris, Mrs. W. A. W. Stewart, Miss C. Boardman, Dorothy Tiffany, Edna Kelley, Susan Nichols. Solos, duets, trios and choruses by each class and by the united classes made up a program of much variety and pleased the large audience. "Assemblies," with literary and musical features, are to occur frequently in her studios during the season.

The American Guild of Organists, Frank L. Wright, warden, has invited an official delegation from the Manuscript Society of New York, of which Gerrit Smith was a founder, to occupy seats at the memorial service to be held for Dr. Smith at the South Reformed Church, tonight (October 30) at 8 o'clock. The Manuscript Society has sent invitations to all members to attend the service.

Alexander Ermoloff, tenor and teacher, puts into practice many ideas learned by personal experience. Mrs. Ermoloff is said to be a credit to his teaching. She sang these numbers at his concert: "Ah fors e lui" and "Mirelle Aria," Gounod.

Louis Arthur Russell, conductor of the Newark (N. J.) Oratorio Society, has arranged a program of much interest for the opening concert of the thirty-fourth season of the organization. The works to be performed are all by American composers, this being the annual "American Concert" of the society. Among the composers to be represented are: Parker, Buck, Chadwick, Foote, Herbert, Severns, Stillman-Kelley, E. H. Marsh, Russell, Franko and others. The concert will be given in Symphony Auditorium, November 13.

Homage was done Moritz E. Schwarz, the composer, last week, by the performance in St. Mary's Church, Jersey City, of a choral work used principally in the Protestant Episcopal Church. The edifice was so crowded that many camp chairs were placed in the aisles and in front of the pews; even the vestibule of the church being crowded with standees. A hundred or more people were turned from the doors. The various numbers were sung in artistic manner; the pleading "Kyrie," and martial "Credo," with its beautiful devotional "Incarnatus" quartet, descriptive "Resurrexit" and fugue finale, and the stirring "Gloria," all these made a mighty effect. Minnie J. Strohmeier sang the soprano solos with very good voice and in the right mood. John C. Gillies, of Trinity Choir, Manhattan, took care of the baritone solos, and Eugene Hicks, organist of the church, conducted, while Organist and Composer Schwarz was at the organ. The work deserves a place in the repertory of every good choir; it is essentially a festival service, written on broad lines, the music following the ideas expressed in the words, and the spirit of each part of the mass is admirably caught. It is an early work, melodious and pleasing throughout.

At a meeting held October 22 plans were perfected for the organization of a choral society, to be under the conductorship of Benjamin Lambord. This society aims to perform secular vocal works, especially those of modern composers. It also hopes to advance native art by presenting the works of Americans. All such are solicited to submit any compositions as may be within the scope of the organization. There will be a charter membership of fifty. Its business is in the hands of an executive committee, which will report its arrangements at the first regular meeting and rehearsal, at the Frederic Mariner studio, 250 West Eighty-seventh street, Wednesday, October 30, at 8.30 p. m. The secretary, C. Saerchinger, 17 Madison avenue, will be glad to respond to all inquiries concerning membership, etc.

Mr. and Mrs. Nichols, tenor and pianist, will give one of their joint recitals in Arlington, N. J., on Thursday evening, for one of the ladies' musical clubs. They will make their first tour as far west as Chicago during the month of December, instead of November, as previously announced.

Marie Cross Newhaus gave a musical reception October 24 at her studios, 434 Fifth avenue, in honor of Emma Loeffler, late of the Carl Rosa Opera Company, of London. A delightful program was sung by Miss Loeffler,

assisted by Mr. la Farge, Melba's former accompanist and pianist. The singing of Miss Loeffler was received with much appreciation, and she graciously responded to an encore after each number. Her selections were:

Aria from Der Freischütz Weber
Le Balzer Emil Artaud
The Danza Chadwick
Chere Nuit Bachelet
Morgen Strauss
Traum durch die Dämmerung Strauss

The concluding song was a serenade, the last new song composed by Madame Newhaus. Mr. la Farge played the brilliant polonaise by Tschaiakowsky, and two numbers of his own, "Italian Barcarolle" and "Marche Française." About one hundred guests were invited, among them: Baroness de Bazus, Mrs. Walker Whiteside, Mrs. George E. Tilford, Mrs. A. E. Haubold, Mrs. George Lawrie, Margaret McCord, Mrs. F. R. Minrath, Mrs. Charles von Heitman, Mrs. L. H. Fielding, Mrs. B. Drake, Mrs. George Shroyer, Mrs. F. D. Spear, Mrs. John Walters, Mrs. W. E. Bingham, Mrs. James Cooper, W. H. Wallace, William Young, Mrs. Samuel McConnell, Mrs. George C. Pratt, Mrs. Bernice Camp, Mrs. Daniel Riordon, Charles W. Haltz, Samuel Janis, Misses Anna S. Wilson, Richardson, Walters, Schindler, Wallace, Messrs. Loeffler, Willcox, La Farge, Meyer, Col, Neofon Kahn and many others.

In spite of the inclemency of the weather Thursday, October 24, the "social evening" of the Chopin Society was attended largely at the Grand Conservatory of Music, 20 West Ninety-first street. Sarah Neidlinger, president of the society, was hostess, and through her courtesy a delightful collation was served. The musical program was an interesting one. Those participating were: H. Tucker, baritone; Mrs. Paul Kafer, soprano; Lucille Jordan and Florence Hewlett, pianists. Dr. Kerrison, of Florida, gave a most interesting lecture on "Music and What It Is Not." Dr. Jose de Fonseca, the noted Spanish scientist, gave a demonstration of a new method of violin playing originated by himself and generally accepted by advanced musicians. Among those present were: Enoch M. Davis, Paul Kafer, Mrs. John C. Brownell, Edith M. Clover, Mrs. H. A. Jordan, Marion Nye, Rosa Morgan, Rollin M. Morgan, William H. Fowler, Arthur A. Stahlschmidt, Dr. Beatrice Eberhard, Ernst Eberhard, Mrs. John Tucker, Mr. and Mrs. Lloyd Atkins, Mrs. William Neidlinger, James A. Hewlett, Mrs. Davenport Kerrison, William Jay Barker.

A meeting of the New York Council of the National Association of Organists, Frederick Schlieder, chairman, was held October 23 at the Musicians' Club, at which a report of the annual convention at Ocean Grove was made. Matters of interest relating to the convention, and to that of next year, were discussed. Clarence Eddy is president of the association.

Jennie Jackson-Hill and Audrey Launder, soloists at Park Hill Reformed Church, Yonkers, who are both pupils of Mrs. Speke-Seeley, sang a charming group of Tyrolean folksongs at the October meeting of the New York City Federation of Women's Clubs, Hotel Astor. Mrs. Hill was also the soloist, October 28, in a Board of Education concert at Montclair, N. J., Mark Andrews and John Holland also participating. Alice Campbell, contralto, another Seeley pupil, will sing an aria from "Samson," and a group of songs at the opening meeting of the New Yorkers, Hotel Astor, November 1.

Hans Kronold and his confreres gave a concert at the Harcourt Place School, Gambier, Ohio, October 23. Mr. Kronold is a favorite with this school. His assisting artists, Ruth Harris, soprano, and Mr. Robbins, baritone, with Mr. Eisenberg, pianist, were also much enjoyed. The Russian pieces were remarkably well played by Mr. Kronold. Josephine L. Rhoades, director of the musical department, writes the foregoing to THE MUSICAL COURIER, along with warm words of personal appreciation of Kronold.

A delightful program followed the 318th dinner of the Hungry Club, October 26, at Hotel Marseille. It was arranged by Mrs. L. Kirby-Parrish, and was rendered by Valentine Peavey, pianist, who played the Liszt transcription of the quartet from "Rigoletto," and a selection for the left hand alone; Maurice Nitke, violinist, in Brahms' Hungarian dance in D, "Humoresque," and a menuet, all beautifully interpreted, and Julia Hume, formerly of the Manhattan Opera Company, who sang the waltz song from "Romeo and Juliet," and two ballads with violin obligato.

Angel A. Chopourian leaves New Haven permanently, concentrating all her work in New York hereafter. November 3 she sings in her New Haven church for the last time, and next evening there is to be a reception given to her. Norma Smith, her pupil, gives her debut concert at Centre Church House, Hartford, Miss Chopourian and Ralph Lyman Baldwin assisting.

NEW YORK CRITICS UNANIMOUSLY PRAISE SPALDING'S ART.

To Albert Spalding fell the honor of inaugurating the New York musical season of 1912-1913. The great violinist gave his recital in Carnegie Hall, Sunday afternoon, October 20, and he played before a distinguished house, which is sure to turn out at the beginning of the new season, particularly when a player of Spalding's gifts holds the center of the stage.

The following notices from the New York daily papers indicate that Spalding was unanimously praised by the metropolitan music critics:

SPALDING GIVES FIRST

CONCERT OF THE SEASON

American Violinist's Recital Shows Great Progress He Has Made

TONE ROUND AND SOLID.

Smooth Mastery of Technique and Fine Intonation Were Displayed.

The concert season was opened yesterday afternoon at Carnegie Hall when Albert Spalding gave a recital of violin music. Mr. Spalding is an American musician whose advance in his chosen art has been observed with gratification. He might easily have been distracted from serious pursuits. It is not within the province of criticism, but none the less altogether proper to note that his situation in life is such as to invite to indolence of mind and the facile search after mere amusement.

It is therefore greatly to Mr. Spalding's credit that he elected to follow the career of a musical artist and that nothing has served to turn him aside from his purpose. He has full proved his claim to consideration as an earnest, studious violinist, cherishing high ideals and showing no hesitation before the difficulties of his calling. Uncertain, crude, imperfectly equipped as he was in his early concerts, he has applied himself diligently to the study of his instrument till now his technical resources command the respect of all his fellow musicians.

He has made his progress without acquiring any of the "prima donna" tricks of the mere virtuoso. He plays with fidelity to the text of the composer and with reverence for the intent. His honesty was displayed to the best advantage yesterday in the first numbers on his program, namely, Corelli's sonata in D, Beethoven's romance in G and Bach's chaconne.

In all three of these compositions Mr. Spalding produced from his violin a round, solid tone, and his intonation was almost flawless. He showed a smooth mastery of the technical difficulties, which every violinist knows are by no means inconsiderable. But best of all his playing had sound dignity and strength. The delivery of the familiar chaconne, which is regarded as one of the severest tests of a violinist's knowledge of the true classic style, was excellent and deserved fully the abundant applause which it received.

The music of our own time was represented by Chausson's "Le Poeme," the Saint-Saëns introduction and rondo capriccioso, and by six compositions written by Mr. Spalding himself. These new works showed that the violinist well understood the capacities of his instrument and that he had taste and discretion.—New York Sun, October 21, 1912.

SPALDING IS WELCOMED.

Violinist Opens Concert Season with Excellent Program.

Albert Spalding, the violinist, opened the concert season of 1912-1913 yesterday afternoon with a recital. The attendance was good and the selections attractive. This will be Mr. Spalding's last appearance in New York for some time to come, as he leaves in a few weeks for a European tour. There were some eleven pieces in Mr. Spalding's program, of which Chausson's "Le Poeme" was perhaps the most interesting in itself. Mr. Spalding's treatment of it was tasteful and poetic.

Mr. Spalding began with Corelli's sonata in D, a composition quite in harmony with his violinist's pure and balanced style. After that came the romance in G of Beethoven, and Bach's chaconne for violin alone. Mr. Spalding played the romance with unusual richness of tone and lively sympathy for the calm beauty of the composition itself. When one considers the youth of Mr. Spalding—he is still in the early twenties—one marvels at his remarkable accomplishment.

The afternoon concluded with a number of compositions by Mr. Spalding himself, which were warmly received by his auditors.—Morning Telegraph.

SPALDING, VIOLINIST, OPENS CONCERT SEASON

Young American Plays for Big Audience in Carnegie Hall.

Albert Spalding, the young American violinist, opened the concert season of 1912-13 by a recital yesterday afternoon in Carnegie Hall.

of rare gifts. Like most of his contemporaries among the younger Frenchmen, he felt the spell of the mighty Wagner, and so there is not a little of "Tristan" in this "Poeme." But it possesses also much that is not at all Wagnerian. It is full of poetry, it has great tenderness and ardor and it is often very poignant.

As for Spalding's own compositions, they were well worth bringing forward. Most of the music that is written today for solo violin is worthless; it is either preposterously thin and sentimental twaddle, or it is written merely to exhibit the fiddle's dexterity.

Spalding's music reflects his own character. It is sincere, dignified, unpretentious. Sometimes it alters the feeling of the composer in a phrase that has genuine eloquence, and more than once it achieves beauty. It is not strikingly original as yet, but it has touches of harmonic subtlety and melodic distinction that are decidedly promising. The best of the six pieces were a prelude in B major and a "Scherzo Giocoso."

Andre Benoist played excellent accompaniments—sympathetic, heedful and discreet. It was a relief to see him announced on the program as frankly the "accompanist" and not, after the ridiculously pretentious and affected modern fashion, as one "at the piano."—New York Press.

SOME VIOLIN MUSIC.

Mr. Spalding Opens the Season at Carnegie Hall.

There is to be an extraordinary visitation of violin virtuosi in the United States during the approaching winter and next spring; and it was therefore appropriate that the season's formal opening should be made with a recital of violin music. Albert Spalding was the performer, and his concert took place in Carnegie Hall yesterday afternoon. It was also Mr. Spalding's farewell to his native land for a time. He is a wise young man. There is much territory between the two great oceans, the British provinces, Mexico and its gulf, and many cities and towns therein have learned to give glad welcome to the peripatetic virtuoso; but the distances are large, the virtuosi many, and it is not right that Europe should be left an hungered while Ysaye, Kreisler, Elman, Zimbalist and others chase one another to and fro across the continent in pursuit of the American shekel. Mr. Spalding has won his way to the favor of his countrymen, has made his harvest, and could not show his appreciation of us better than by going to Europe to fill the void left by the exodus of his admirable fellows. Many good wishes go with him.

Mr. Spalding has played both better and worse in New York than he did yesterday. He did not play his classic pieces—a sonata in D by Corelli, Beethoven's romance in G and the Bach chaconne—with the broad style, the consistent tone quality and the reposefulness which they exact, and his audience, flatterers in numbers, did not find as much enjoyment in them as they did in the rondo capriccioso by Saint-Saëns, and especially the two bits of old-fashioned pattern work which he spun out of muted tones after the Saint-Saëns piece. The third part of his program was made out of five pieces of his own and a Paganini caprice (the one which Brahms varied for the piano). In all of them (the most satisfactory in structure was his "Musical Period" in C sharp minor) he sent his ideas very far afield in an effort to make them interesting, but they did not gather much beauty in their wanderings.—New York Tribune.

His playing yesterday showed refined and delicate musical feeling; and there were in it a greater warmth of tone and a greater technical security than have hitherto been noticeable in it. It showed, indeed, finish and delicacy and, especially in music of a lesser mold, fine taste and sense of proportion.—New York Times.

ALBERT SPALDING'S RECITAL.

Last Thursday the musical season was opened in Brooklyn by Madame Schumann-Heink, and yesterday afternoon the Manhattanites had their first opportunity to attend a public recital. Albert Spalding, with the capable Andre Benoist at the piano, treated a Carnegie Hall audience to a program of good music, which was much appreciated by a sympathetic audience.

It was meet to open proceedings with a sonata by Corelli, for Corelli was the first of the great violin virtuosos. He was born in 1653, and although Bach and Tartini, who came only a few decades later, went far beyond him in the matter of invention and expression, Corelli's best works are still worth playing, especially by a



Photo by Matsene, Chicago.

ALBERT SPALDING.

His program comprised a sonata of Corelli's, Beethoven's romance in G, the Bach chaconne, Chausson's "Poeme," Saint-Saëns' rondo capriccioso and a group of Spalding's own compositions.

Spalding's playing gave true pleasure to a large audience. He is an admirable artist. He has sincerity and simplicity of style, a technique that is adequate to most of the demands he makes upon it and a tone of uncommon loveliness—penetrating, full bodied, of insinuating sweetness.

He played the noble sonata of Corelli with repose and distinction and with exactly the fitting sentiment. But the feature of the concert was the performance of Chausson's "Poeme" (which in its original form is for violin and orchestra) not only because the violinist read it with insight and feeling, but because of the marked beauty of the music itself.

When Chausson, a pupil of César Franck, died thirteen years ago from injuries suffered in a bicycle accident, France lost a composer

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genuine artist like Mr. Spalding. He has shown heretofore that he can enter thoroughly into the spirit of this old Italian music, which Fritz Kreisler has of late brought forward so prominently and deservedly. Two of the chief merits of this type of music are its simplicity and its brevity. In those days, composers were wise and kind enough to stop when they had written all they had to say.

Beethoven's romance in G, which was second on the program, also has the merit of brevity. The same cannot be said of Bach's chaconne. Because of its great length it is utter folly to play this great and famous piece as an encore, as is so often done. Mr. Spalding wisely made it the closing number of his first group, and aroused much applause. While one could have wished for a little more power and breadth here and there, his general conception of the marvelous piece was admirable. In the more emotional parts he seemed to be entirely absorbed in the music, and when that is the case a player is sure of pleasing his audience. A Couperin air, resurrected by Kreisler, was added as an encore to appease the clamors for more.

Chausson (whose "Poeme" opened the second group) did not cultivate the virtue of conciseness when he composed it. Had he stopped about the middle, his piece would make a better impression. Mr. Spalding played it delicately, and, like everything else, with enchanting purity of intonation. It is not often that one has the pleasure of hearing a violinist who is on such good terms with the pitch—and what a difference it makes to sensitive ears! Gallic, on the whole, in its vivacity and elegance was his playing of the familiar rondo capriccioso of Saint-Saëns.—New York Evening Post.

SPALDING OPENS MUSIC SEASON IN VIOLIN RECITAL

BY SYLVESTER RAWLING

It was odd that New York's music season for 1912-13 should begin with a farewell appearance. Yet that is what happened yesterday afternoon. Albert Spalding, the eminent young American violinist, gave his only recital of the season here prior to an extensive tour of Europe. The place was Carnegie Hall, and despite the enticements of a lovely autumn day the audience was of sufficient size and quality to augur a successful year.

Mr. Spalding has added much to his artistic stature since the day, only a few years ago, that he made his professional debut in his native land. Even to those of us who, from the first, recognized his talent and ventured to forecast for him a brilliant future, his playing yesterday was a surprise. His tone combined virility and sensuousness. His bowing and fingering were masterful. There was a crispness in his expression that was most captivating. Withal, he maintained the simplicity of hearing and lack of affectation that always have lent dignity to his appearances.

Mr. Spalding began his program, which was arranged with no mean skill, with a sonata in D by Corelli; followed it with Beethoven's romance in G and finished the first part with Bach's chaconne for violin alone. A second division was made up of Chausson's "Le Poeme," a fascinating work in spite of, or, perhaps, because of, its suggestions of Debussy, and Saint-Saëns' introduction and rondo capriccioso. The third and last part comprised half a dozen of Mr. Spalding's own creations. They disclosed gifts of fertility and facility in composition and that Mr. Spalding is not afraid to be melodious. Several extra numbers were added in response to well earned applause.

Andre Benoit, Mr. Spalding's accompanist at the piano, was excellent.—New York Evening World.

ALBERT SPALDING SHOWS IMPROVEMENT.

Young Violinist, Who Gives Opening Recital of Carnegie Hall's Musical Season, Indicates That He Has Not Yet Reached His Greatest Ambitions.

BY EMILIE FRANCES BAUER.

The distinction of opening Carnegie Hall for the musical season fell to Albert Spalding, who gave a violin recital yesterday afternoon prior to sailing for a lengthy tour in Europe.

Perhaps the most distinguishing feature about the event was the very marked improvement of the young violinist, who is now far outside of the class of young aspirants for honors. He has won his place as an artist of many admirable qualities, of serious purposes and of decided achievements while he is still young enough to believe that he has not yet reached his own greatest ambitions. His tone is round and beautiful, his scales and particularly his trills are wonderfully clean and rippling, and his harmonies and general intonation were of exceptional purity.

Mr. Spalding opened the program with a Corelli sonata and closed it with a Paganini study, and between these extremes of classic line and exposition of digital dexterity he included a truly beautiful "Poeme" by Chausson, which he made to convey his fine musicianship and artistic sense to a new degree; the well known rondo capriccioso by Saint-Saëns, the Bach chaconne and a group of his own compositions, all of which were written in modern idiom, each bearing its own individuality. The "Scherzo Giocoso" was of some length, a bit incoherent, perhaps, but cleverly constructed withal, and in the romance there was much that was beautiful as well as interesting. He responded to three recalls at the close of the program, and he included a delightful little number by Couperin as encore after the French selections.—New York Evening Mail.

MUSIC AND MUSICIANS.

Five Thousand Open Season at Carnegie Hall 'Twixt Spalding's Matinee and Elmendorf at Night.

Five thousand New Yorkers opened Carnegie Hall yesterday, between afternoon and night, with a rush and a bang. The rush to Albert Spalding's first violin matinee was only exceeded by the bumper house at the second Elmendorf lecture last evening, and both events combined, coming as they did outside the run of things theatrical, seemed to forecast a great prosperity for the more serious forms of entertainment in another fortnight when the political elections are over.

Albert Spalding, the young American who came out of a world of golden opulence like another Lohengrin, into hungry music-land a few years ago, proved his right to the title of swan knight by playing yesterday some swan songs all his own. His "Scherzo Giocoso" and romance may have shown the proverbial teaching of the "young idea" how to bring to earth those airy fancies which are

said to "have wings." But his "Musical Period" in C sharp minor, of solid structural worth, certainly marked a new musical period in Mr. Spalding's career, and an Olympic one at that. His "Siciliano," which echoed Spalding's own youth in Italy surely, ended the recital, except for a brilliant Paganini violin "Caprice," which is the same one adapted for pianists by Johannes Brahms.

Of the American violinist's dignified bearing and scholarly treatment as he played a sonata of Corelli, a Beethoven romance and Bach chaconne, in his earlier program, it were idle to speak now. He has earned his spurs before now. Even the first audience of a new season in Manhattan warmed to the sunshine of true intonation and manly strength in the old classics. "Le Poeme" of Chausson and the introduction and rondo capriccioso of Saint-Saëns found the house fully responsive. The accompanist was Andre Benoit in all except the Bach.

Himself the heir equally of Californian and far Florentine sunny climes, Albert Spalding formed his ideals in the soul-warming surroundings of the old world masters of Italian painting, and his technic in the companionship of French music's living deans, Saint-Saëns and Raoul Pugno.

His search for melody was new and original yesterday. If his own first melodies will not charm away the immortal airs of the men of old time, then neither are modern painters spending their lives in clothing Madonnas with new color. Nor are musicians discovering anywhere that "melody flows," though the rock of counterpoint be struck by the hand of a Richard Strauss in the old world or of a Horatio Parker in the new.—New York Evening Sun.

MUSICAL SEASON OPENS WITH ALBERT SPALDING'S VIOLIN RECITAL AT CARNEGIE HALL

Earlier than usual the musical season opened yesterday afternoon, when the throngs of music lovers drifted out of the sunny avenue and the Indian summer glories of the park into the cavernous Carnegie Hall. Let it be taken as a good omen that Albert Spalding, the American violinist, ushered in the season, for here is a sincere and conscientious artist, who sets a high standard for all who may come later.

There was rare pleasure in the earlier part of the program.

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Corelli's sonata in D with its golden classic content beautifully expressed led the way for a Brahms by way of encore, to a group of Mr. Spalding's own compositions with graceful, clean cut melodies in the modern romantic manner.

Chausson's "Le Poeme" and Saint-Saëns' introduction and rondo capriccioso led the way, after a Brahms by way of encore, to a group of Mr. Spalding's own compositions with graceful, clean cut melodies in the modern romantic manner.

Numerous encores were demanded. Even after four had been given the audience melted reluctantly away.—New York Evening Telegram.

Galston's Aeolian Hall Debut.

To Gottfried Galston, the Music pianist, will fall the honor of being the first artist to appear in the new Aeolian Hall, New York. The occasion will be Mr. Galston's first appearance in America. The recital will take place on Saturday, November 2, at 2.30 p. m., when Galston will play the following program:

Two Chorals (arr. by Busoni).....Bach
E flat major.
G major.

Sicilienne (arr. by Galston).....Bach
Prelude and fugue, D major (arr. by Busoni).....Bach
Sonata, op. 106 (für das Hammerklavier).....Beethoven
Twelve etudes.....Chopin

Op. 25, No. 1, A flat major.
Op. 25, No. 2, F minor.
Op. 25, No. 3, F major.
Op. 10, No. 2, A minor.
Op. 25, No. 5, E minor.
Op. 25, No. 6, G sharp minor.
Op. 25, No. 7, C sharp minor.
Op. 25, No. 8, D flat major.
Op. 25, No. 9, G flat major.
Op. 25, No. 10, B minor.
Op. 25, No. 11, A minor.
Op. 25, No. 12, C minor.

Berceuse.....Chopin
Polonaise, A flat major.....Chopin

Meyn to Begin Season in Cincinnati.

Heinrich Meyn, the baritone, will begin his season in Cincinnati. His Western tour is to continue until Christmas.

SAN FRANCISCO'S NEW TIVOLI.

The San Francisco (Cal.) Chronicle of October 16 published the following interesting account of Manager W. H. Leahy and his magnificent new Tivoli Opera House, which is to be dedicated next spring by Andreas Dippel's Chicago-Philadelphia Opera Company:

"Since W. H. ('Doc') Leahy made the announcement several months ago that work on the new Tivoli Theater would start just as soon as the police and the supervisors vacated the Kreling estate building at 64 Eddy street, the casual passerby has wondered when the former police headquarters were to be placed at the mercy of the wreckers and the lot cleared for the foundation of the promised structure. Meanwhile, however, actual work on the theater has progressed so rapidly that at the present time red hot bolts are being riveted into the steel skeleton of the proposed show house, the work of a hundred laborers being screened by the Eddy street building, only the rear of which has been removed. There will be no further wrecking of 64 Eddy street until the new building has been temporarily roofed and this work will be raced to completion in an effort to beat the advent of the rainy season.

"The new Tivoli, when completed, will differ from the old in but two respects. The auditorium of the house will face east and west instead of north and south, and there will be a mezzanine tier of boxes to take the place of the first balcony. According to this new arrangement, the stage entrance will be in Anna lane, formerly St. Anne street, and the last row in the auditorium up against the westerly boundary of the property. Above the boxes will be the dress circle and still higher will be the top gallery dressed in the garb of a winter garden similar to the popular 'Lovers' Lane' of the old house. This part of the theater will be reached by elevator. As to architectural style, the interior will be of the Spanish renaissance with a trellised ceiling under a blue sky.

"The auditorium of the theater will be reached from Eddy street through a lobby, 90 feet long and 40 feet wide. The remaining space fronting on Eddy street and running parallel to the lobby will be used as a cafe. A roof garden is planned for the top of the lobby wing. This will be inclosed in glass and will have an entrance from the winter garden of the theater.

"Doc' Leahy himself is superintending the construction of the building, which he hopes will be completed by the middle of next March. Leahy was a contractor and builder before he became a theatrical impresario. 'It's going to be a great showhouse,' he said, when captured on the job. Our stage will be 100 feet wide and we'll have a stage area greater than that of any other local theater. The body of the house will be 150 feet long and 100 feet wide, and I plan to seat 1,800 people, allowing an abundance of room for the comfort of the audience.

"When I talk of the completed building, quite naturally I like to feature the stage. We will have 14 feet in the clear under this part of the house, which will give us plenty of room for any sort of a mechanical effect. That clear space under the stage will come in handy about Christmas time, when we put on those spectacular plays for the children, as we did long before the fire. We used to have a little trouble fixing up transformation scenes then, but with a stage as large as this, the new generation of youngsters is going to have considerable edge on that of eight years ago.

"I'm going to revive a lot of those 'Sinbad' and 'Cinderella' things and all the old romantic operas. The theater will be conducted on exactly the same plan as the old house."

Music in Meridian.

MERIDIAN, Miss., October 22, 1912.

The Conservatory of Music connected with the Meridian Woman's College, L. S. Graham, director, gave a concert on the evening of October 19, assisted by the Treble Clef Club. The excellent teaching in the piano department was shown by the performance of the overture from "William Tell" (Rossini) arranged for four hands and played by the Misses DeLoach and Ireland. Ethel Beeson played "To a Wild Rose" by MacDowell and "The Lonely Wanderer" by Grieg. Lillian DeLoach sang "Charmante Papillon," arranged by Wekerlin; the Misses Pogue, Masters and Watson played one movement (allegro) from Beethoven's sonata, op. 31, No. 2; Margaret Masters performed airs from "Lucia," arranged for violin by Slingee; the Misses Watson and Gordon sang "Parting," a duet by Harry Rowe Shelley; the Misses Ireland, Sibert, Elrod and Sebring played Schubert's "Unfinished Symphony" (eight hands). The Treble Clef Club sang "I Waited for the Lord" by Mendelssohn and closed the concert with "Voices of the Woods" by Rubinstein. The concert took place in the college auditorium.

Minnie Tracey in Munich and Paris.

Minnie Tracey gave a concert in Munich, October 19. Her first Paris concert of the season is to take place next month at the Salle Gaveau.

BUFFALO MUSIC.

Bell Phone N. 1445 J.,
819 Richmond Avenue,
BUFFALO, N. Y., October 26, 1912.

The Rubinstein Club, under the direction of Mrs. G. B. Rathfon, has begun rehearsals in the club's pleasant new quarters in the Twentieth Century Club. A large attendance and much enthusiasm marked the opening rehearsal last Thursday. During the intermission Katherine Kronenberg, a gifted soprano of the club, sang. This will be a regular feature of the rehearsals, thus giving opportunity for solo work to members who may desire that valuable experience.

That remarkably energetic and capable musical manager, Mai Davis Smith, has arranged a series of six concerts which assures to Buffalo a rare treat this season. The dates and artists are as follows: Tuesday evening, October 29, Alma Gluck and Pasquale Amato; Thursday evening, November 28, Johanna Galski and Fritz Kreisler; Tuesday evening, January 7, New York Philharmonic Orchestra and Marie Rappold; Tuesday evening, January 28, Boston Symphony Orchestra; Tuesday evening, February 25, Edmond Clement (by request) and Julia Culp; Thursday evening, March 20, the Cincinnati Orchestra and Leopold Godowsky.

Mendelssohn's "Elijah," by an all-star grand opera cast, will be presented at the Star Theater very shortly. Such an innovation in the presentation of an oratorio is eagerly and curiously awaited and will no doubt attract a capacity audience.

Sousa, "the March King," and his Band, will give a concert at the Broadway Arsenal on November 6.

George E. Bagnall, a prominent local organist and teacher, will present his pupil, Louise Williams, in a piano recital at the Auditorium Annex next Thursday evening. Miss Williams will play selections by Rameau, Mozart, Sjogren, Grieg, Godard, Faure, MacDowell, Leschetizky, Debussy and Liszt.

Elspeth L. Holcombe, a piano pupil of Etta E. Shew, will give a recital next Thursday evening at the Auditorium Hall. During the past few years Miss Holcombe has been devoting part of her time to composition. She will be assisted in her recital by Mrs. Oscar Gladden, vocalist.

Emma Calve will give her tabloid version of "Carmen" and "Cavalleria Rusticana" at the new Majestic Theater, on Sunday evening, November 10. She will be assisted by her husband, Galileo Gasparri.

The first concert of the Guido Chorus, under the direction of Seth Clark, will take place at Convention Hall on December 19, with Mildred Potter, contralto, as soloist. This will be Miss Potter's first appearance before a Buffalo audience, and her successes elsewhere make it an event to be looked forward to with pleasure. The public has so long experienced delight in the singing of this fine body of men that it has come to believe that a poor performance by them is not possible.

The music committee of St. Paul's Church has arranged for a series of Saturday afternoon organ recitals at which some of the best artists available will be heard. The location of the church in the heart of the down town district and the lateness of the hour, which is 4 o'clock, make it convenient for those shopping, and for others who can arrange, to leave their offices early. At the first recital on October 12, H. A. House, of South Bend, Ind., contributed the solos. He was assisted by Rebecca Cutter Howe, soprano soloist of St. Paul's Church. On October 19, W. Ray Burroughs, organist of the Delaware Avenue Baptist Church, gave the program, of which one of the numbers was a new composition, "Berceuse," by Arthur Hartmann, the celebrated violinist. Mrs. Albert W. J. Schuler, soprano soloist of the same church, sang "Ye Sacred Priests," "Farewell, Ye Limpid Spring" from Handel's "Jephtha."

Mrs. Alfred Jury, a well known teacher and singer of Buffalo, is in New York studying vocal art and methods of teaching. She writes interestingly of her work there.

Mrs. Howard Hamilton Baker gave a musical opera tea in the Auditorium Annex on Wednesday afternoon, October 23. Mrs. Baker is a sister of Emma Dambman, of New York, a well known singer and teacher, and is very active in musical circles.

W. Ray Burroughs, organist and director of the Delaware Avenue Baptist Church, has been engaged to give a recital at the First Presbyterian Church of New York on December 9 and one at the Drexel Institute of Arts and Sciences at Philadelphia on December 12. He has also

a return engagement at the State School for the Blind at Batavia, N. Y.

Mabel McKinley, the popular vaudeville artist, sang in Buffalo at the Family Theater and was received with favor by the large audience. She sings both classical and popular music in a pleasing manner.

CORA J. TAYLOR.

American Institute of Applied Music Schedule.

Following is the schedule of free lectures and classes for students, season 1912-13, at the American Institute of Applied Music, 212 West Fifty-ninth street, New York, Kate S. Chittenden, dean:

Friday, October 18, 11 a. m.—Normal playing classes, free to students taking the piano teachers' course. Fortnightly.

Wednesday, October 23, 12 m.—First of five lectures on modern composers, by Daniel Gregory Mason. "Grieg."

Friday, October 25, 10 a. m.—Classes in elementary harmony, for adults. Meeting weekly.

Friday, October 25, 11 a. m.—Sonata classes, for the study of musical form, illustrated by piano compositions and colored diagrams. Free to all regular students. Fortnightly.

Saturday, November 2, 10 a. m.—Classes in elementary harmony; intermediate students. Weekly.

Wednesday, November 6, 12 m.—Second lecture by Daniel Gregory Mason. "Dvorak."

Wednesday, November 13, 11 a. m.—Vocal sight reading and ear training. Weekly.

Wednesday, November 13, 12 m.—Classes in the history of music and musicians. Fortnightly.

Wednesday, November 20, 12 m.—Third lecture, by Daniel Gregory Mason. "Tchaikovsky."

Wednesday, November 20, 2 p. m.—Normal classes for vocal students. Weekly.

Wednesday, December 4, 12 m.—Fourth lecture, by Daniel Gregory Mason. "Brahms."

Wednesday, December 18, 12 m.—Fifth lecture, by Daniel Gregory Mason. "Present Day Tendencies."

Wednesday, January 8, 12 m.—First lecture in a course of five on music as a factor in public education, by Thomas Tapper. 1. "The Art of Music Teaching in General." What constitutes an adequate professional equipment; ways and means of making music an essential factor in family life.

Wednesday, January 22, 12 m.—2. "Public School Music as a Profession." Necessary training for the work; what the schools demand of the supervisor.

Wednesday, February 5, 12 m.—3. "What Cities and Towns Are Doing in Music." Instances showing the practical and cultural value of music in public education.

Wednesday, February 19, 12 m.—4. "How the Private Music Teacher May Benefit the Community."

Wednesday, March 5, 12 m.—5. "Individual and Social Development Through Music." How the private music teacher may broaden the sphere of influence; the cultural and utilitarian aspect of music.

Special invitations are sent for faculty recitals, students' public recitals and receptions. Informal recitals by pupils are private.

The dean and faculty have issued cards of invitation to meet Emma Loeffler (Regina Arta), of the Carl Rosa Opera Company of London, Saturday, November 2, 4 o'clock.

Chotzinoff Accompanist for Persinger.

Samuel Chotzinoff, who, last season, was accompanist for Efrem Zimbalist, has been engaged for the tour which Louis Persinger, the American violinist, will make in America this season. Persinger begins his season with the Philadelphia Orchestra, in Philadelphia, November 1 and 2, playing the Bruch concerto in G minor. His first New York recital will take place at Aeolian Hall, Saturday afternoon, November 9, when he will have the assistance of Mr. Chotzinoff at the piano.

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Viola McLaurin-Ready in Mississippi.

Viola McLaurin-Ready, the soprano, who spent the early part of September on her sister's plantation in Mississippi, tells a true story of a pious little colored girl by the name of Laura. Though Laura attended church every time the door was open, and was the star member of her Sunday school class, she was sufficiently naughty often to bring



VIOLA McLAURIN-READY.

down upon her head the wrath of Liza Jane, her mother. On one occasion Mrs. Ready met Laura who had just survived one of the frequent and severe onslaughts of her mother. Mrs. Ready offered her sympathy. Whereupon Laura, with a look of holy submission and a voice aspirated by resignation, answered, "It is all right, Ma'am, you can cuttute de flesh, but you can't hurt de soul." Mrs. McLaurin-Ready is back in New York for the season.

Elman on the Kaiser Wilhelm der Grosse.

Mischa Elman, the young Russian violinist, who gave his first New York recital at Carnegie Hall last Saturday



MISCHA ELMAN EN ROUTE TO AMERICA.

afternoon, arrived several days before on the steamer Kaiser Wilhelm der Grosse. The accompanying picture of the artist was taken aboard the steamer soon after sailing from the other side.

Dresser Concert Course.

The concert course announced by Prudence Simpson Dresser for Nashville, Tenn., this season, will include the

following list of attractions: Alwin Schroeder, the noted cellist, December 6; Franklin Holding, the American violinist, and Dorothea Thullen, soprano, January 20; Boris Hambourg, cellist, and Jan Hambourg, pianist, February 6; American String Quartet, March 25.

Mrs. Dresser will be the pianist at all of these concerts.

Concert by the Gwent Male Glee Singers.

The Welsh Choir, known as the Gwent Male Glee Singers, recently arrived in this country, gave their first New York concert at Carnegie Hall, Monday evening of this week in conjunction with Cristeta Goñi, a Spanish violinist. Both were received with marked favor. The conductor of the choir, George F. Davies, showed the hand of an experienced leader in his work. The voices are beautifully schooled and their singing was delightful from every viewpoint.

Miss Goñi played the Mendelssohn concerto and other numbers with much credit to herself. At this hour it is too late to write an extended review of the concert.

The program follows:

Chorus, The Voice of the Torrent.....Anonymous
 The Choir.
 Solo, The Wreck of the Hesperus.....Anonymous
 Tom Williams.
 Duet, Tenor and Baritone.....Lane Wilson
 Frank Sargent and W. J. Thomas.
 Part songs—
 In Absence.....Dudley Buck
 Oh, Peaceful Night.....E. German
 The Choir.
 Solo, Sweet Memories.....Pugh Evans
 Lewis J. Evans.
 Concerto.....Mendelssohn
 Cristeta Goñi.
 (At the piano, Sta. Ilda Mugica.)
 Glee, Timbuctoo.....Anonymous
 The Choir.
 Solo, Roll on, Thou Deep and Dark Blue Ocean.....Pietre
 George Lane.
 Chorus, Night and Day.....Dard
 The Choir.
 Romanza in F major.....Beethoven
 Cristeta Goñi.
 (At the piano, Sta. Ilda Mugica.)
 Zigeunerweisen.....Pablo Sarasate
 Cristeta Goñi.
 Quartet, Little Tommy.....Anonymous
 W. Sargent, Frank Sargent, W. J. Thomas, George Lane.
 Serenade Melancolique.....Tchaikowsky
 Cristeta Goñi.
 (At the piano, Sta. Ilda Mugica.)
 La Ronde des Lutins.....Bazzini
 Cristeta Goñi.
 Chorus, The Martyrs of the Arena.....De Rille
 The Choir.

Ellen Beach Yaw's Ideal Home.

A visit to the California home of Ellen Beach Yaw is like a peep into a higher sphere—a world apart from commonplace. The abode among the orange groves might well be called "The House of Beautiful Thought," for each room and porch, sun parlor and shady pergola, is the emanation of some well defined want and serves its own special purpose of comfort and happiness. While architectural plans are proper enough in their place and are certainly essential in building mansions or palaces, there is something endearing about the house which has encrusted upon the needs of its inhabitants and which has been thought into existence little by little.

This is the kind of dwelling which Lark Ellen, beloved songstress of California, inhabits at Covina. Here she maintains an atmosphere as far from the sordid affairs of the world as though it were in the Alps. The plain cottage, with its quaint jogs and comfortable after thoughts is the Mecca of music lovers and of those who appreciate genius, which is here allied with highest character. Here is maintained a continuous festival of song, for Lark Ellen gives not only of her worldly possessions for the furtherance of her beloved art, but what is even more to the purpose, she gives of her time and of herself. Wherever she has heard a fine or a promising voice and with it the willingness to work, she has lent her assistance.

"Work," she says, "is 100 per cent. of success in music." Smiling one of her rare, beautiful smiles, from her clear eyes, set beneath a serious brow, the very spirit of music seems to look forth, for music is harmony, and you feel that harmony exists throughout all phases of her soul and life. Ellen Beach Yaw is as generous with her gifts, as sweetly unpretentious in her ways, as though she were the humblest of the earth. Her love of humanity and of nature is shown at every turn. Even the birds seem to know that here is a song center, and they come from far and wide to drink at the fountain upon the lawn, and each pours forth before he departs, the best note that he knows. As I sat and listened to the song rehearsal of the prima donna and to the birds as they came and went, I even fancied that I heard the footfalls of nature's little dumb furry animals as they listened beneath the cool leaves of plants and grasses, wistful perhaps that they were not a part of the tuneful world—and I sent to them the thought that has sometimes comforted me in my own lack of

musical expression—the thought that rests are quite as essential as are notes, in the musical staff—and perhaps the same is true throughout the harmony of creation.

The little house of beautiful thought is graced with treasures from far lands, all quaint and harmonious with their surroundings. A set of rich French furniture, its gilt frames mellow with age, seems as much at home, as do the paintings by great artists, or the old pewter upon the antique carved sideboard—as much as do the birds which come from the mountain tops to drink at the fountain in the hospitable grounds, as much at home as Lark Ellen makes you feel, when she meets you at the porch door and extends a slender hand. She has a sweetly child-like way of taking you by the hand to lead you into some especially pleasing corner or to draw you toward some loved treasure which she picked up in some far part of the world.

OLIVE GRAY.

Schumann-Heink at Ann Arbor.

ANN ARBOR, Mich., October 23, 1912.

The thirty-fourth season of the Choral Union was begun last night, when Madame Schumann-Heink gave a song recital in University Hall, and for the first time in the history of the organization hundreds of people were refused admission to University Hall at a pre-festival concert, although it has been a repeated occurrence during the past few years to sell the auditorium out for the May festival. The fact that this auditorium, which seats nearly 3,000 people, was entirely inadequate to accommodate the music lovers of the surrounding towns and cities, brings home more forcibly than ever the need for the new Hill Auditorium, which is now in process of construction, and which will be completed in time for the next May festival. This building, which is being constructed at a cost of over a quarter of a million dollars, will have a seating capacity of 5,000, and will facilitate the handling of larger audiences.

At her concert last night Madame Schumann-Heink appeared at her best, and never in her numerous previous appearances in Ann Arbor has she been more royally received and more sincerely appreciated. Her glorious voice resounded throughout the auditorium and her welcome smile and charming personality gave a homelike attitude to the occasion. Judging from her work last night it can easily be said that Madame Schumann-Heink has grown greater each year, and there is no doubt that she has many years before her in which to furnish pleasure to the music lovers throughout the country.

The record breaking sale of tickets for this concert assures the success of the entire season at Ann Arbor, since practically all the tickets sold were course tickets, so that the same house will greet all the remaining artists on the series, which are scheduled as follows: November 25, the Flonzaley Quartet; December 13, Reinald Werrenrath; January 31, the Boston Symphony Orchestra, and February 28, Tina Lerner.

CHARLES A. LINK.

MUSIC IN LOUISVILLE.

LOUISVILLE, Ky., October 17, 1912.

The first concert of the "Metropolitan Course" was given on Wednesday night, October 16, at the Woman's Club by Frances Alda, soprano of the Metropolitan Opera Company. Andre Benoist supported the singer at the piano. A return engagement is already spoken of. The next concert of the course is announced for November 6, when David Bispham is to be heard in one of his inimitable programs, including excerpts from "The Atonement of Pan" by Hadley.

October 8, the Louisville Quintet Club gave the first of its concerts, with its usual success. The Quintet Club is one of the few musical organizations that has continued its existence year after year, and its steadily increasing patronage proves the esteem in which it is held.

On October 15 the Webster-Kingman Concert Company was heard at the Watterson Hotel auditorium. Miss Webster is a local soprano whose voice has received careful training under Metropolitan masters, and her singing of a number of difficult arias was much enjoyed by her audience. Mr. Kingman's voice is a pleasing baritone, displayed in a variety of well chosen selections. The violin solos played by Matthias Oliver were important features of the program, and the accompaniments of Minnie Ferguson, as well as the flute obligatos by Walter Kuersteiner, added greatly to the completeness of the evening's pleasure.

K. W. D.

Frankfurt's famed Museum concerts will present this season Haussegger's "Nature" symphony, Scriabine's "Prometheus," Delius' "Dance Rhapsody," Korngold's "Schauspiel" overture, Mahler's "Lied von der Erde," Busoni's "Turandot," Mussorgsky's "Danse macabre russe," Ravel's "La mere l'Oye," Reger's "Concerto in Olden Style," Schönberg's "Pelleas et Melisande," Sibelius' "La Dryade," Suk's "Summer Fable," etc.

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THE DON ADDS A PAGE TO HISTORY.

Finding the Egyptian inscriptions on Cleopatra's needle monotonous reading, the illustrious Knight turned his back on the Thames and strode to the Adelphi Terrace.

"Cleopatra's needle! Huh! What right had she to call this obelisk, and the other one like it in Central Park, New York, her needles? When she and the gay Mark Antony made merry in ancient Alexandria these obelisks had been standing for a longer period than it is since Cleopatra's downfall to the advent of Don Keynote. The great Rameses has put his name on them. Let them be known henceforward as Rameses' toothpicks."

Hereupon the Knight burst into song and proved to his delighted audience that he was an artist of the highest rank in his command of bel canto, and demonstrated that the clearest enunciation of every syllable is not incompatible with good tone and perfect breath control.

"I am a swallow, a swallow; I am a scorpion, the daughter of Ra. Hail, ye gods, whose scent is sweet, hail! Horus hath become the divine prince of the boat of the sun, and unto him hath been given the throne of his divine father Osiris," sang the fervent Knight, improvising a melodic recitative to a text selected from the Egyptian "Book of the Dead."

"Now then, wot's all this noise about?" exclaimed a soulless British policeman laying a thick, insensitive, and unpoetical hand on the arm of the inspired Don.

"Sir," said the Knight, "I am singing for joy, as the birds sing, because my soul is so full of music. All natural born singers have the impulse to sing."

"They 'ave, 'ave they? Well, let 'em keep huff my beat w'en they get took with them himpulses. Move hon!" said the low souled minion of the law.

Don Keynote sang no more; for lack of sympathy and dearth of appreciation had checked the natural impulses

of his overflowing heart and made him feel like the hero of a popular novel when his proffered love is spurned by the haughty heiress.

"And this is London," sighed the disconsolate Knight; "London, that has rejected so many great composers—Gluck, Berlioz, Wagner, Hammerstein."

He was about to leave the street when his eyes fell on a big brass doorplate, "George Bernard Shaw."

"I must call on him at once," he exclaimed, raising the ponderous knocker and thundering to be admitted.

"And so you have come at last" said G. B. S., taking the Don's extended hand in both of his. "I began to fear you would not condescend to visit humble me in my humble home."

"Sir," said the Knight, "you do not know Don Keynote. He has no false pride. It is enough that you were once a writer on the staff of THE MUSICAL COURIER. I can overlook all that you have since become."

"How generous you are!" exclaimed the dramatist. "I was indeed, as you say, a writer for THE MUSICAL COURIER. But that was long ago in its early days, before it became the superb magazine it now is. It outgrew me; I could not keep up with it. I gave up the work and took to plays. If my development had not suffered an early check even I might now be doing the work of a Don Keynote. But there; those dreams are idle castles in the air," he continued, gazing long and sadly out of the win-



"A MUSIC CRITIC SHOULD KNOW NOTHING ABOUT MUSIC."

dow to the tawny waters of the Thames beyond the Embankment.

The Don felt no little embarrassment in the presence of a man who once had prospects as rosy as his own.

"And there are other reasons why I gave up the brilliant career of a musical journalist for that of a censored playwright," continued George Bernard Shaw, trying to look cheerful and to make his guest feel at home.

"I dare say you were justified in doing as you did," replied the Knight.

"Yes; it is like this: A man cannot be connected with THE MUSICAL COURIER without becoming more and more of a musician every day," said Shaw.

"Perfectly true; axiomatic, in fact," answered the Don.

"Very well, then; how was I, as an honest man, to see myself becoming a good musician rapidly, and still to keep my place as a music critic? For I maintain that a music critic should know nothing about music—as you know," continued G. B. S.

"Sir," replied the Knight, "I have long held that the public seeks entertainment, not instruction."

"I am glad my humble opinion is supported by so eminent an authority as yourself," said Shaw. "Take these English critics, for instance. They will turn out page after page of learned research on the ink and the paper Handel used in writing 'The Messiah.' Well, who reads their stuff? No one. I wrote that any composer could write 'The Messiah' in twenty-one days as Handel did, if he was allowed to write as Handel wrote—figured basses and all that sort of abbreviation, don't you know?"

"And of course all the newspaper repeated what you said," added the Don.

"Certainly. That's the point. I never instruct; I only amuse and shock," replied the dramatist.

"You are a vegetarian, I believe," said the Don.

"I am. I find I cannot produce my works without a plentiful supply of cabbages and carrots in my system."

"Sir," said the Don with a profound bow, "it is the aroma of these vegetables which gives your works their distinction and differentiates them from the works of meat eaters."

"Undoubtedly," replied the ex-critic.

"And I have no doubt but that you will agree with me that the peculiar rhythms and kinks of the chicken-

"Of the what?" exclaimed the dramatist, laying his hand on the Don's shoulder.

"The chickenarians—people who eat chickens, of course—negroes—the inventors of ragtime—I say that the peculiar rhythms and kinks of the chickenarians are due to the quality and nature of their food."

"How long are you going to stay in London?" asked the dramatist, with a yawn, looking at his watch.

"As long as there is enough to interest me. I could easily manage to remain a week or so with you in this pleasant house if—er—"

"Oh, I didn't mean that," exclaimed Shaw, interrupting the Knight and glancing hastily at the door. "I could not invite a man of your eminence to so humble an abode. It looks fine enough from the street; but the kitchen range is out of order, the bathroom needs a new ceiling, and the dining-room paper is very shabby."

"I understand," replied the Don; "it is, as the saying is, Queen Anne front and Mary Ann back."

"Exactly; you have it. So you must excuse my apparent lack of hospitality in not having you spend a month with me," said George Bernard with great cordiality.

"Sir," replied the Don, "before I take my leave of you, tell me what you think of my scheme of teaching music criticism by correspondence."

"Why not? I think the method of teaching singing and violin playing by correspondence the finest thing that ever happened to the neighbors of the teachers," replied the dramatist.

"I thought you would approve of my scheme. I have already begun a series of questions to send to our students," answered the Don, taking a sheet of paper from his pocket and unfolding it.

"What is the gist of your questions?" asked G. B. S.

"Well, for instance," said the Don, "question number eighteen runs: 'What kind of a staccato touch on the piano can a farm laborer acquire from the perusal of a typewritten circular?'"

"Any more?" queried the dramatist.

"Question number thirty-four runs thus," continued the Knight: "What do you think would be the influence of soup on counterpoint?"

"Enough, enough," exclaimed Shaw, grasping Don Keynote's hand and leading him to the door. "I am convinced that your school of music criticism by correspondence will be as great a success as any correspondence school yet organized."

MUSIC IN SAN ANTONIO.

SAN ANTONIO, TEX., October 22, 1912.

Kurt Heinrich recently gave a most interesting recital, assisted by Elsa Harms, contralto.

The Tuesday Musical Club had its initial meeting October 15. Business was transacted, after which a program of miscellaneous composers was given, in charge of Nellie Paschal, singer, and Io Fuller, pianist.

October 18, in Travis Park Methodist Church, South, a most enjoyable sacred program was given, in charge of Gilbert Schramm, director of the quartet of the church. Those on the program were: Mary Harrison, organist; Mrs. T. H. Flannery, alto; Tom Martin, tenor; Frank Welter, baritone; Wilhelm Marx, violinist; Lillian Furtner, alto; Mrs. G. E. Guinn, soprano; Gilbert Schramm, bass. In the ensemble numbers those taking part besides the soloists were: Mrs. Charles Dennison, Mrs. W. J. Armstrong, Pearl Radley and Allister Shands.

FLORENCE CONVERSE.

F. E. Farrar, of the Farrar School of Music, Nashville, Tenn., recently contributed a readable article in the Nashville Banner on "The Evolution of Music in Nashville."

CABLEGRAM

Dresden - October 13th

LEON RAINS

Scored the triumph of his life at a farewell Concert given at the Palmgarten, Dresden, on Saturday Night, 12th. Roland Bocquet, the Dresden composer, who comes with him to America, acted as accompanist on this occasion.

The program comprised novelties by Max Schillings, Roland Bocquet, Hans Sommer.

The Hall was packed to suffocation. Encore after encore was insisted upon and Mr. Rains was the subject of stormy ovations by a public who have for the last ten years been accustomed to look upon Rains as their prime favorite.

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H. T. Finck, NEW YORK EVENING POST

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Wilson G. Smith, CLEVELAND PRESS

I am not going to waste any time or space before saying that wizard Hartmann is as great—if not greater—than any violinist living to-day. I am taking chances, perhaps, in making so sweeping an assertion, but his magnificent exposition of the Bach chaconne—the greatest I ever listened to—settled the matter for me, and I regard the incident pertaining to his super-eminence as closed. He believes in a Bach of blood and sentiment, and his keen and artistic temperament has rescued from the hands of the mechanical Philistines this really emotional epic. In the labyrinth of polyphony he has found a lover's lane; in the stratum of crystallized science he has laid bare a vein of golden sentiment. So, besides being a wizard, Hartmann is a musical prospector. He finds pure gold in everything he handles, the gold of refined and noble art emotions.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The Cecilian Club, of Freehold, N. J., sends the first Year Book for the season of 1912 and 1913. The club opened its season with a public meeting on October 3. October 17 was President's Day. On the 24th the program was devoted to "Orchestral Music of America." November 14 will be "Benefit Day" for the American music department of the National Federation of Musical Clubs. By the way, this would be a most worthy custom for other clubs to follow. Other programs are devoted to "American Music," "Christmas," "The Symphony" (two); "Women Composers," "Life's Story in Music" and "Sacred Music." From the variety and scope of the programs planned, the year bids fair to be most useful and helpful to the members of the Cecilian Club.

The Amateur Musical Club of Chicago opened its season Monday, October 14, with a musicale arranged by the board of directors. The program follows: "Magical June" (Hilton-Turvey), "Yesterday and Today," "Come Down, Laughing Streamlet" (Spross), Stella Sebastian Ogden; berceuse (Wihl), two preludes (Blumenfeld), Charlotte L. Pettibone; "Winternacht" (Hollaender), "Heimweh" (Hofmann), Elsa B. Schnadig; concerto in D major (Paganini-Wilhelmj), cadenza by Besikirsky, Amy Emerson Neill.

The St. Cecilia Music Club, of Aurora, Ill., has been federated since the spring of 1911. The club has never sent any special news to the Federation, but now sends a very pretty Year Book for 1912-1913. The meetings take place on alternate Mondays. Besides the regular officers there are committees on programs, membership and hospital. The membership comprises fifty resident and three non-resident members. The club calendar gives the following interesting set of programs: "Scandinavian," "Brahms and Strauss," "Thanksgiving," "Winter Music," "Musical Jollification," "Russian Music," "Ultra Modern French," "Idealized Dance Forms," "Descriptive of Childhood," "Opera," "Spring Song" and "May Day Music." The club secretary reports the past season as the most successful, both musically and financially, in the history of the organization and the programs for this season certainly promise a continuation of this success.

E. W. RULON, Press Secretary.

Lachmund Conservatory Faculty Concert.

The first concert given by members of the faculty of the Lachmund Conservatory of Music, 132 West Eighty-fifth street, New York, Lewis M. Hubbard, director, took place Tuesday evening, October 22. It was an altogether dignified and enjoyable affair, reflecting credit on all concerned, who were:

Piano, Lewis M. Hubbard; violin, Davol Sanders; voice, Rita Revenaugh Wolfe. Assisting in the accompaniment: Piano, Winifred Richardson; first violin, Davol Sanders; second violin, Charles N. Drake; viola, Arthur Knowles, and violoncello, Canute Pablin.

The present writer has known Mr. Hubbard for over a score of years, and heartily vouches for his musical worth and personal geniality. It was pleasant to note the high character of the throng gathered on this occasion; every seat was occupied and many were obliged to stand in the corridors. Mr. Hubbard's playing of the Chopin-Nicodé "Concert Allegro," accompanied by string quartet and piano, revealed the able pianist, possessed of both technique and qualities of expression. In the novelty, Jiranek's sonata for piano and violin, played with Mr. Sanders, he displayed the skilled ensemble player, rounds of applause following each movement.

Rita Revenaugh Wolfe sang with feeling Bemberg's "La Fee" very brilliantly, and Davol Sanders, violinist, is to be thanked for playing a novelty, Sinigaglia's "Rhapsodie Piemontese," and for the way he played it. The concert was a model in length, just an hour and a quarter, and beautifully carried out in detail. Mr. and Mrs. Hubbard are to be congratulated on the auspicious occasion, promising much for future events.

Hinshaw on the George Washington.

William Hinshaw, the American baritone of the Metropolitan Opera Company, was a passenger aboard the steamer George Washington which arrived Monday of this week. Mr. Hinshaw spent his holiday visiting Bayreuth, Berlin, Munich and he also filled an engagement at the opera in Graz, Austria.

Janet Spencer's Experiences in England.

Janet Spencer, "our Janet," is back in New York and right glad is the American contralto to get home after a sojourn of eighteen months spent mostly in England. Miss Spencer is a native of Boston, but makes her home in New York, and at present she is much occupied renewing her friendships, personal and professional. Many of the musical directors for whom Miss Spencer sang formerly, especially those requiring a singer able to undertake anything from oratorio to early Italian arias, are glad that she is back. During her residence in London, Miss Spencer

had some experiences which at first puzzled, then amused her, and lastly she viewed them all with calm, philosophy for, as she explains, there was no use to complain or compel the English concert goers to change their tastes.

When Miss Spencer planned her first recitals in London she presented the kind of programs which she gave in Mendelssohn Hall, New York, for several seasons and which were deemed highly excellent by the exacting New York musical public. But London was not altogether satisfied; the English admired Miss Spencer's beautiful voice; they could not help doing that for the English have a preference for the low pitched voices. But it was a real trial, Miss Spencer is telling her American friends, to learn that they did not want to hear the classical Italian arias nor many of the German lieder or modern French songs; they demanded English songs and preferred simple ballads such as used to be popular in America forty or fifty or more years ago. Without any bitterness Miss Spencer said that in many English cities they are still singing in public "I Dreamt that I Dwelt in Marble Halls" and "When Other Lips," etc. That is what they want over there.

Miss Spencer said her popularity was deferred until one day she sang "Poppies for Forgetting" by a composer named Clark, an Englishman of course; that song brought



JANET SPENCER.

down the house; it is quite a melodic but decidedly commonplace "tune," but the English audiences just raved over it, says Miss Spencer.

On her early programs for the English tours Miss Spencer sometimes sang the "Page Song" from "The Huguenots," and she sang it in Italian; one day she was "waited on" by a committee and requested to sing this time worn number in English. "But," said Miss Spencer, "I never sang it in any language but Italian." The English people won in their contention with the "Yankee" singer and ever afterward they gave Miss Spencer an ovation when she sang "Nobil Signor" in English.

Miss Spencer also sang songs by American composers, and these being all in English delighted the sincere Britons. The Americans frequently honored on Miss Spencer's programs were: MacDowell, Chadwick, Arthur Foote, Bruno Huhn, Victor Harris, Walter Rummel, William Arms Fischer, Kurt Schindler and Frank la Forge.

For the English presentation of oratorio Miss Spencer spoke in warmest praise; she said she never heard works sung with greater beauty and precision than the performances given by the London Choral Society under the musical direction of Arthur Fagge. Many of the choruses are sung without books by the entire body of 300 singers.

Some time during the early winter Miss Spencer will give a recital at Aeolian Hall, New York.

Dagmar de Corval Rubner's Appearances.

Dagmar de Corval Rubner gave a piano recital at McCosh Hall, Princeton, N. J., October 16, under the auspices of the Present Day Club, receiving a most enthusiastic reception. She played a group of Russian pieces, others by Courtlandt Palmer, Brahms and Henselt, then a French group, ending with a big paraphrase de concert from the opera of "Eugen Onegin," by Tchaikowsky. Saturday, October 19, she played two piano recitals with Prof. Cornelius Rubner at Miss Davis' School, Wyckham Rise, Washington, Conn., and October 25 she is to play at the residence of Mrs. Charles Alexander at Tuxedo, N. Y., appearing with Madame Namara-Toye. November 14 she is to be an assisting artist in a song recital to be given by Katherine Lincoln in Steinert Hall, Boston. On this occasion she will play a Russian and a French group.

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WITH THE SINGERS.

That perplexing theme, the debut of American singers in Europe before seeking to win laurels in their own country, was ably presented by Giuseppe Campanari in a recent interview published in the New York Times. Mr. Campanari has a daughter who possesses a remarkable coloratura soprano voice, but he says she shall not sing in her own country, America, until after her premiere in Europe, for the reason that Americans will regard her with greater interest if she first makes her fame in the Old World. The rewards, too, he thinks, will be much greater if she waits, and as the young lady is only seventeen she need be in no hurry about beginning a career.

No one will attempt to contradict the Italian born (but now American) baritone in what he says, but there have been a few exceptions, have there not? Marie Rappold and Alma Gluck, two singers wholly trained in this country, earned a fair measure of glory at our Metropolitan Opera House and their success in opera opened doors in the concert field for both sopranos. Madame Gluck had planned to sail for Europe this autumn to fill an opera engagement, but her concert bookings came in so thick and fast that her managers, the Wolfsohn Musical Bureau, compelled her to defer her departure for Europe until after the new year. Madame Rappold never before had so many concert appearances closed for her by the Concert Direction M. H. Hanson. She opened her season at the Maine Music Festivals, and then sang twice in Boston with the Boston Symphony Orchestra, once with that orchestra in Providence, R. I., then in a recital at Fall River, Mass., and last week she went out to Minneapolis to sing at the first concert of the season with the Minneapolis Symphony Orchestra.

Among the American concert singers there are several who became topline in popularity and in the matter of compensation before they saw Europe. Madame Rider-Kelsey is one of them. Since this American soprano made her debut, nine or ten years ago, she has been engaged for every Cincinnati Music Festival, and as she lives in this country, she is usually one of the first soloists to sign the contract. Madame Rider-Kelsey is wholly American—American trained and American in sentiment. She has paid only one visit to Europe.

Charlotte Maconda is another American soprano who has sung from the Atlantic to the Pacific, receiving many honors and generous fees. Once when Madame Maconda sang for the Rubinstein Club at the Waldorf-Astoria, Mrs. William R. Chapman, president of the club, introduced the singer as "the American Sembrich." Both Mesdames Rider-Kelsey and Maconda are rated with the native singers who would not suffer by comparison with European trained sopranos.

Madame Charles Cahier, the American contralto, will sail for New York, October 30 (today) on the steamer New York. She is to sing at the Metropolitan Opera House this season and will make a concert tour under the management of Loudon Charlton.

Caroline Mihr-Hardy, the soprano, has for six years attracted music lovers to the services of the Marble Collegiate Church, corner of Fifth avenue and Twenty-ninth street, New York. Her voice is unusually sweet and sympathetic for a dramatic soprano. As an oratorio singer Madame Hardy has been the standby of many clubs. Three times she was engaged to sing in the performance of "Elijah" at Ocean Grove, N. J., with David Bispham in the title role.

What becomes of our concert and oratorio singers when they retire from the field? Antonia Sawyer, who was formerly numbered with the popular American contraltos, can answer for herself. When Mrs. Sawyer had made up her mind that she ought to give newer singers a chance,

she determined to become a manager, and her success is no longer a matter of doubt. She directed the Kathleen Parlow tours for two seasons; Katharine Goodson, for one season, and will have the English pianist again for 1913-1914. This season Mrs. Sawyer is particularly happy, as she is bringing Julia Culp, the Dutch lieder singer, to America for a first tour of the country. Mrs. Sawyer also has under her management Alwin Schroeder, formerly solo cellist of the Boston Symphony Orchestra; Gracia Riccardi, the American soprano, whose reputation as a lieder singer is widely established in Germany; Franklin Holding, the young violinist; William Becker, the American pianist, and other attractions of whom the public is going to hear more. Antonia Sawyer is a Maine woman; she was born in Waterville, comes of a musical family and is personally acquainted with all the musical celebrities of the



ELENA GERHARDT.

Pine Tree State. At the recent music festival in Portland, Mrs. Sawyer, together with Madame Nordica (her old friend, by the way), and Governor Plaisted made up a conspicuous trio as they sat side by side and chatted during the intermission. Mrs. Sawyer (in private life Mrs. Henry Hubbard Sawyer) was born Savage; she is a second cousin to the Rev. Minot J. Savage, the widely known Unitarian divine, and also claims some kinship with Henry W. Savage, the theatrical manager. If any one desires to know about the musical and political history of Maine, Antonia Sawyer is as well qualified to furnish the information as any of the published books of reference.

This season promises to be a golden one for singers. Never have so many of them been engaged by American symphony orchestras, and here we see the guiding hand of change in our musical ideals. It is not so many years ago since the subscribers to symphony concerts did not favor the idea of vocal soloists, but something has worked a revolution in this respect. The New York Philharmonic leads this year, and announces Ernestine Schumann-Heink, Frances Alda, Marie Rappold, Florence Hinkle, Nevada van der Veer, John McCormack, Carl Jörn, Edmond

Clement, Reinhold von Warlich, Reed Miller and Frederick Weld.

R. E. Johnston is so absorbed in his work that he thinks little about sartorial matters, but there are moments when those ushered into the manager's private sanctum in the Commercial Trust Building, at Broadway and Forty-first street, will observe him looking rather pensively down upon a handsome gold cigarette case and a gold match safe of like pattern. Both were presented to Mr. Johnston by Lilla Ormond, the American contralto, when she retired last year to become the wife of Henry Ray Dennis, a New York banker. Mr. Johnston said Miss Ormond was one of the singers for whom it was a double pleasure to serve, and while he regretted to lose an artist of such personal and artistic worth, he rejoices in the union which made her the bride of a particularly worthy man.

Lambert Murphy, one of the young tenors of the Metropolitan Opera Company, is a graduate of Harvard.

Elena Gerhardt, the German lieder singer, will arrive in this country about Christmas time and make her first appearance of the season with the Boston Symphony Orchestra in Providence on the night of December 31. In January Miss Gerhardt makes a tour with the Boston Symphony Orchestra.

Madame Schumann-Heink sang before 2,100 people at Erie, Pa., last Friday evening. Monday every seat was sold and the local management was roundly scolded by those unable to secure even standing room.

Nina Dimitrieff, the Russian soprano, who is to give her annual New York recital at Aeolian Hall, Sunday evening, November 10, is the daughter of the Russian general, Pheophan Dimitrieff. She was educated at the Smolna Convent in St. Petersburg, where her lovely voice attracted the interest of Queen Helena of Italy. The mother of the present Czar of Russia decorated Madame Dimitrieff when she was a young girl for her artistic piano playing at the convent. The singer is a thorough musician and speaks half a dozen languages. In this country she has sung at the Worcester festivals and with the Russian Symphony Orchestra, the Cincinnati Symphony Orchestra and numerous choral clubs. To hear Madame Dimitrieff sing Russian songs is a privilege which no one can afford to miss.

Adelina Patti will soon be planning to celebrate her seventieth birthday—three score years and ten, the Biblical span. Patti still sings.

EMMA L. TRAPPER.

George Hamlin's New York Program.

George Hamlin, tenor of the Chicago-Philadelphia Opera Company, is to give his New York recital at Aeolian Hall, Sunday afternoon, November 3. His program follows:

Recitative, O Loss of Sight (from Samson)	Handel
Aria, Total Eclipse (from Samson)	Handel
Nymphs and Shepherds	Purcell
Der Wachtelschlag	Beethoven
Der Musensohn	Schubert
In's Freie	Schumann
Requiem	Schumann
Der Hidalgo	Schumann
Willst du dass ich geh'	Brahms
Wenn ich mit Menschen-und Engelsen reden (No. 4 of	
Vier ernste Gesänge, op. 121)	Brahms
Ich trage meine Minne vor Wonne stumm	Strauss
Ach weh mir ungluckhaftem Mann	Strauss
Der Sandtraeger	Bungert
Auf ein altes Bild	Wolf
Jägerlied	Wolf
Der Tambour	Wolf
Liebesgluck	Wolf
The Torch	Elgar
Wood Wanderings	Grieg
The Lake Isle of Innisfree	Moore
Embarquez-vous	Godard
Sue	Lie
A Forest Song	Whelpley

"Biffer is quite a musician, ain't he?"

"Gee, I should say he was! You orter hear him play 'Rock of Ages' on a four note motor horn!"—Cleveland Plain Dealer.

Xaver SCHARWENKA

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BEHYMER'S SAN FRANCISCO OFFICE.

With a State 1,012 miles long, and from 200 to 400 miles wide, San Francisco 475 miles from Los Angeles, and San Francisco still 400 miles from the Oregon line, and San Diego 125 miles from Los Angeles, and the Mexican border still further south, the reason is apparent that with many new cities springing up and desiring musical attractions, all of the territory outside of San Francisco, Oakland and Berkeley cannot be entirely handled from any one point. This, together with the fact that the concert endeavor of Impresario L. E. Behymer in California and the Southwest has assumed proportions which mean a closer supervision of the Philharmonic Courses located in Phoenix, Ariz.; Reno, Nev.; Sacramento, Fresno, Bakersfield, Pasadena, Los Angeles, San Diego, Redlands, Riverside, and many smaller places not so well known on the musical map of the West, is a sufficient reason why Mr. Behymer should open an office in San Francisco. All the work done throughout the State of California, outside of the bay cities, has usually been done by advance agents, listers, and the personal endeavor of Manager Behymer.

In Stockton and San Jose the Philharmonic Courses have been in conjunction with F. A. Giese, of the theater, and Mr. Lyon, of the San Jose Mercury. These courses are of creditable size. The colleges scattered throughout the State of California usually arrange for from four to six events. In Sacramento the Saturday Club, the only real factor in the musical life of that city, invariably needs from eight to twelve of the Behymer artists, because a wholesale price can be secured by taking them in groups.

In the central part of the State may be found the Music Study Club, of Stockton; the Oratorio Association, of Merced; the Music Study Club, of Santa Barbara; the Tuesday Music Club, of Fresno; the Normal Schools and the well known Notre Dame College, of San Jose, which, together with the Spinnet Club, of Redlands; the Amphion Club, of San Diego; the Music Hall Association, of Pasadena, all secure assistance, supervision, publicity, and very often a personal canvass through the ramifications of the Behymer beehive of industry.

This year the tour of California and the Southwest, outside of the bay cities, of the United States Marine Band, Herbert's Orchestra, the Alice Nielsen Company of Singers, Madame Genee and her company of dancers, the Chicago-Philadelphia Opera Company, besides all the vocalists and instrumentalists touring the Pacific Coast, find their engagements through the same quarter.

The population of California is rapidly increasing. Such cities as Santa Rosa, Chico, Merced, Marysville, Red

Bluff, Watsonville, Santa Cruz, Santa Rosa, Oroville, Eureka, and many others are now in the 5,000 to 10,000 class.

Not only must the music lovers pay tribute, but every organization interested in the uplift of its town must be interested, so the idea of a Northern office from which such centers may be reached quickly has been in the mind of Manager Behymer for several years.

Again, the local musicians who have gained the concert or virtuosi stage have never been taken care of to the extent that the San Francisco office will undoubtedly carry out. The institution of the San Francisco office is in no way antagonistic to other managers there or to any other Northern impresario interested in the work in San Francisco, Oakland and Berkeley, but an active co-operation with all State managers will undoubtedly assist in the wearing down of many inharmonious situations.

The office will act as a clearing house for local endeavor both in San Francisco and Los Angeles, and to assist in presenting the newcomer to the notice of the outlying sections that cannot as yet afford the Eastern or European artists with their higher prices.

Mrs. E. M. S. Fite has accepted the management of the San Francisco office, and her artists of this season have been taken over by Behymer and will be used in conjunction with his own list of attractions.

Bands, orchestras and special operatic companies touring California will now be in touch with the Behymer publicity. Artists will be routed through consecutive dates so that they will find restful jumps and but little doubling. No artists will be handled direct; all will be secured through the Eastern managers just the same as heretofore.

The location of offices and personnel of staff will be announced later.

Johanna Gadske, with Edwin Schneider, are the first artists touring the State and opening the Behymer courses in the larger cities. The second company is Riccardo Martin, tenor, and Rudolf Ganz, pianist. The Pacific Coast Grand Opera Company, under the direction of Mario Lambardi, will tour the State, play three weeks at the Auditorium, Los Angeles, a week at the Spreckels Theater, San Diego, and then jump to the Northwest. The United States Marine Band comes in from the North, touring the State, leaving by way of Arizona and Texas. Alice Nielsen and her group of artists in concert and opera will be followed by many well known vocalists and instrumentalists.

At the Gardner-Bartlett Studio.

One of the most interesting ways of spending an evening is to attend a class meeting at Caroline Gardner-Bartlett's studio in New York. Not only is it interesting, but it is also instructive to see and hear this class learn to sing while you are there, in other words, "While you wait." Tuesday evening of last week there were about fifty young men and women who, during the hour which Madame Bartlett devoted to them, gave evidence of the wonderful progress they had made since the beginning of this term, and this was only the sixth meeting. The singing in class as well as individually gave evidence that these students already had, in so short a time, acquired the knowledge of correct tone production.

Madame Gardner-Bartlett does not promulgate a method; she simply teaches how to sing and she does this with no apparent effort, and, what is more, her pupils are as fresh after the lesson as before. In fact, the lesson is exhilarating to them.

Titanic Benefit Concert.

On Sunday, November 3, a concert will be given at the Colonial Theater, Erie, Pa., for the benefit of the widows and orphans of the musicians of the Titanic. The concert will be under the auspices of A. H. Knoll and Local No. 17, American Federation of Musicians, and those taking part will include the Erie Maennerchor, Mrs. Jack Hall Curtis, violinist, Mrs. C. H. Baird, Geo. W. Langer, and A. H. Knoll.

While it is hoped that everybody will buy a ticket for the concert, many will undoubtedly wish to purchase a number for their friends or employees, and it is for that reason this circular is addressed. Manager A. P. Wescher has donated the use of the Colonial Theater for the occasion and all those to take part in the entertainment give their services gratis.

Chicago Symphonie Boxholders.

The Theodore Thomas Orchestra, of Chicago, has these boxholders for its 1912-13 season: George E. Adams, Ed-

ward E. Ayer, A. M. Barnhart, Mrs. Hugh T. Birch, Mrs. T. B. Blackstone, Mrs. Emmons Blaine, Watson F. Blair, William L. Brown, Mrs. Daniel H. Burnham, Mrs. R. T. Crane, Samuel Dauchy, A. B. Dick, Mrs. Marshall Field, John J. Glessner, E. R. Graham, Charles L. Hutchinson, Dr. George S. Isham, Mrs. Isham, David B. Jones, Bryan Lathrop, Victor F. Lawson, Franklin McVeagh, Cyrus H. McCormick, Harold F. McCormick, Frederick Norcross, O. W. Norton, Mrs. George M. Pullman, Martin A. Ryerson, Byron L. Smith, John A. Spoor and Albert A. Sprague.

A Prima Donna's Pet.

This is a snapshot of Madame Sembrich and one of her



SEMBRICH AT HOME.

pet dogs, taken last summer on the steps of the diva's villa near Lucerne, Switzerland.

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CINCINNATI

9 The W. atmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923-R,
CINCINNATI, Ohio, October 26, 1912.

The first musical event of the season, Alma Gluck's song recital, at Emery Auditorium, last Tuesday night, left an impression on the enthusiastic audience that will not soon be effaced. Madame Gluck had been heard here in "The Bartered Bride," but even those who heard her then and marked the velvety quality of her voice were not prepared for the triumph she scored as a musical artist. The program offered was unusually good, remarkably suited to Madame Gluck's voice and temperament, and free from the hackneyed standbys that seem to be part of every singer's repertory. A classical group composed of an air by Gluck, Beethoven's "Roeslein auf der Haiden" and "Ridente la Calma" and "Warnung" by Mozart, occupied the first part of the program, and the numbers were given with exquisite finish and purity of tone. Weingartner's "Liebesfeier," "Ich atmet' einen Lindenduft" by Mahler, "Mondlicht" by Kurt Schindler, Paladilhe's "Psyche," and Debussy's "Mandoline" comprised the next group, the Mahler and Schindler numbers being repeated at the insistent demand of the audience. Madame Gluck demonstrated her versatility in the third group, singing Smetana's "Bohemian Cradle Song," "Song of the Shepherd Lehl," "Chanson Indoue" by Rimsky-Korsakoff, and a peasant song by Rachmaninoff, sung in Russian. The fourth and last group of songs included "Asleep" by Seegar, Louis Victor Saar's always popular "Little Gray Dove," "Mammy's Lullaby" by Sidney Homer, and "Will o' the Wisp," Spröss. Even though her program was an exacting one, "Madame Gluck" generously responded with many encores. Her singing of the aria "Depuis le Jour," from Charpentier's "Louise," was a delicate bit of artistry, and "My Laddie," in which the singer attained just the right touch of Scotch accent and humor—always a difficult matter—was one of the charming surprises of the evening.

Marcella Sembrich, with Frank La Forge at the piano, will be the next artist to attract the attention of music lovers, appearing in a song recital November 28 at Emery Auditorium. Madame Sembrich's program will include a number of songs by Brahms, Schumann and Robert Franz.

Edgar Stillman Kelley and his talented wife will resume their illustrated lectures on the symphony programs in the Recital Hall of the Cincinnati Conservatory of Music on Saturday morning, November 9. These lectures have proven extremely interesting, and are attended by many of the symphony patrons in addition to the regular music students. The works to be performed are taken up a week before each concert and thoroughly explained by Stillman Kelley, while Mrs. Stillman Kelley, at the piano, adds to the interest of the occasion by playing excerpts from the works under discussion.

The College of Music will present its orchestra and chorus in a concert at the Odeon, November 19. Johannes Miersch, head of the violin department, will conduct the orchestra. The ladies' chorus has been increased, and under the direction of Louis Victor Saar will be heard in several novelties. The soloists for the first concert are Walter Vaughn, tenor, from the class of Lino Mattioli, and a pianist from the class of Albino Gorno.

Mrs. Thomas W. Allen, chairman of the music department of the Woman's Club, announces the first concert of the season for November 8. There will be a program of modern composers presented by local musicians. Mrs. Joseph Ryan is chairman for the day. The Flonzaley Quartet gives two concerts under the auspices of the Woman's Club this year. The dates are January 27 and April 9.

Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, whose coming is awaited with keen interest, has decided to join the musical colony on Mt. Auburn and will occupy a house (just engaged for him by Julius Sturm, first cellist) on McMillan street, near Highland avenue.

A concert by the United States Marine Band is a possibility in the near future. So far the management has failed to come to terms with any of the local managers of musical attractions, although several have been approached on the matter.

JESSIE PARTON TYLER.

Clara Butt and the Druggist.

While motoring in the Midlands of England recently with her husband, Kennerley Rumford, Clara Butt stopped at a country druggist's for a headache powder. The proprietor of the establishment, recognizing the

contralto, whose face is familiar to almost every man, woman and child in Great Britain, excitedly begged her first to try a throat lotion of which he was the inventor. Madame Butt smilingly declined the honor, and the druggist, somewhat crestfallen, handed her the headache dose. A week later the singer was amazed to read a huge advertisement of So-and-so's Throat Elixir "taken by England's foremost singer, Clara Butt!" Much incensed, Madame Butt wrote demanding an explanation, and in reply received a bland letter explaining that a small portion of the elixir had been dropped in the headache cure. Unhappily for the inventor's enterprise, the advertisement was not permitted a reappearance.

Irma Seydel's Hobby.

Learning operatic roles as a form of recreation is the novel hobby of Irma Seydel, the brilliant young violinist whose recent successes at the Worcester (Mass.) Music

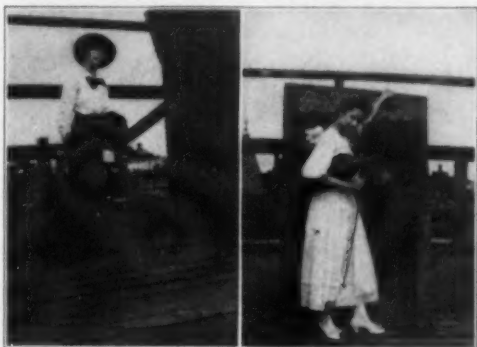


AS CARMEN.

AS BUTTERFLY.

Festival and with the Boston Symphony Orchestra at Cambridge, Mass., have caused widespread comment.

The accompanying "snapshots" show Miss Seydel in two of her favorite roles, Carmen and Butterfly, which are only a small portion of her operatic knowledge, since she is thoroughly familiar with most of the roles in the following repertory: "Rigoletto," "Romeo and Juliet,"



IN STREET ATTIRE.

AT WORCESTER FESTIVAL.

"Pipe of Desire," "Thais," "Carmen," "Madame Butterfly," "Elektra," "Tannhäuser," "Werther" and "Le Jongleur de Notre Dame."

Needless to say this well rounded vocal achievement does not interfere in the least with her all absorbing passion for her beloved violin.

Gracia Ricardo Sings to 8,000.

Gracia Ricardo's thrilling high tones in the "Ritorna Vincitor" aria from "Aida" caused an audience of fully 8,000 persons at the Madison Square Garden, New York, to marvel last Sunday at the first in a series of concerts under the auspices of the Wage Earners' Music and Theater League. The Russian Symphony Orchestra, under Modest Altschuler's leadership, was engaged for this concert. The opening number was the "Tannhäuser" overture and this was followed by the scherzo and finale from Tchaikowsky's fourth symphony.

Madame Ricardo, in a stunning Paris gown of rare lace with touches of nature green satin, received a very hearty greeting as she climbed up the small flight of steps leading to the impromptu stage built in the middle of the large amphitheater. She sang the splendid aria from Verdi's opera with dramatic power, but above all else with superb head tones that reverberated through the great auditorium. She was encored and sang again "In My Garden," by Liddle, this time beautifully accompanied by Daisy Green. In the second half of the concert Madame Ricardo de-

livered, in the traditional French style, the tragic number, "Pleurez mes Yeux," from Massenet's opera "Le Cid." Her diction, too, was a thing worthy of high praise. Another encore demanded, Madame Ricardo sang another English song, with Miss Green at the piano, Hawley's "In a Garden." The orchestra numbers for the night included the "Bacchanal" from "Samson and Delilah," four Russian folksongs, the "Dance of the Hours" from "Gioconda," Liszt's second rhapsody, and Tchaikowsky's overture, "1812."

Madame Ricardo, recently returned from her holiday in Germany and Paris, will make a tour of the country this season under the management of Antonia Sawyer.

Gemünder's "X-quisite" Strings.

August Gemünder & Sons, 42 East Twenty-third street, New York, have issued a four page folder telling about their "X-quisite" violin strings. The following bits are quoted from the circular, which will be sent free on request:

"Xquisite" strings are not at all a commercial variety. To begin with they are made of finest Italian gut. Each length is absolutely flawless—free from fatty strata and fatty deposits. And we, personally, equalize the gauge from end to end of each length. If you bought a thousand lengths, every single inch would be equal and even gauge—and made so by the personal touch of Gemünder's.

The G strings are particularly "Xquisite." A luscious G tone is an almost unheard of luxury. In the tone of this G the "Gemünder touch" is distinctly audible—and as the string tells its own story under your bow, you will readily agree that a sensitive expert touch is well worth paying for, even in so moderate priced an article as a string. We wind and equalize this string ourselves, and it is wound with pure silver wire.

MUSICALLY EXQUISITE.

Even in gauge, entirely free from fatty deposits, and perfect in texture, "Xquisite" strings must, of necessity, show their perfection in their tone. They tell their own story, and right eloquently, too, when played.

Mention is again made of the three booklets issued by the firm, absorbing literature for the violinist, under the following titles, also to be had on request: "Sound Advice About the Gemünder Art Violin"; "Triumphs of a Gemünder Violin, on a Tour Around the World"; "The Violin Bow." These are full of highly interesting educational matter, such as every string player ought to know. If one desires to keep informed on what is going on in this special circle, send for a copy of the monthly, The Violin World.

New York Conservatory of Northern Music.

A recital was given at the New York Conservatory of Northern Music, 276 Madison avenue, New York, last Sunday evening by Maria Mieler-Narodny and Inga Hoegsbro. The program was made up almost entirely of Finnish music. Madame Narodny sang as an encore Miss Hoegsbro's charming little berceuse and Miss Hoegsbro played a composition by Platon Brounoff. There was a large audience of very enthusiastic listeners. The program is herewith appended:

Songs—	
Spring Song	Sibelius
Sunday	Jarnefelt
Maria Mieler-Narodny.	
Piano—	
Romance	Merikanto
Waltz	Melartio
Inga Hoegsbro.	
Songs—	
Song of the Boatmen	Russian folksong
Chanson de la Bohémienne	Tchaikowsky
Heavenly Clouds	Dargomyjski
Soul's Maiden	Dargomyjski
Maria Mieler-Narodny.	
Piano—	
Summer Song	Agathe Backer Groendahl
Tone Poem	Sinding
Wedding Day at Troldhaugen	Grieg
Inga Hoegsbro.	
Songs—	
Death and the Peasant	Moussorgsky
Shepherd Song	Finnish folksong
Why I Sing	Merikanto
Maria Mieler-Narodny.	

Marguerite Lemon in America for Tour.

Marguerite Lemon, the American prima donna, who was for some years the leading dramatic soprano at the opera in Mainz, Germany, returned to America last week to begin a concert tour. Madame Lemon has filled engagements at Covent Garden and in Rome, where she sang the role of Nedda to Caruso's Canio during the festival performances of 1911. This singer is well remembered in this country for her success at the Metropolitan Opera House when Heinrich Conried was general director there.

Next season Madame Lemon is to join one of the prominent German operas. Madame Lemon is under the management of the Concert Direction M. H. Hanson.

"Wot does it mean?" asked Peaniless Percival, "where de song says, 'Drink to me only wit' your eyes?' " "It means," announced Wise Wilfred, "dat de loidy kin read de wine list, but dat's as far as it goes."—Baltimore American.

LONDON

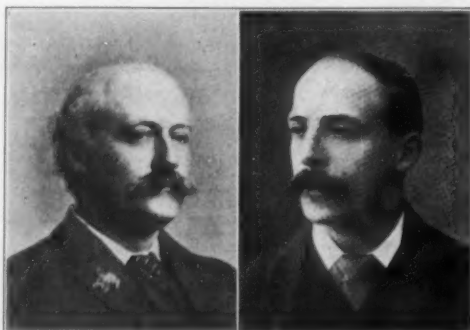
The New Victorian Club,
30A Sackville Street, Piccadilly, W.,
LONDON, England, October 18, 1912.

Within the next fortnight London's three symphony orchestras will resume their annual series of symphony concerts. October 19, the Queen's Hall Orchestra, under Sir Henry J. Wood, will give the first program of its symphonic concerts; October 28, the London Symphony Orchestra, under Fritz Steinbach, the first in its series of its six "guest" conductors, will give its first program of the 1912-1913 season, and October 31 is the date of the first concert of the new Symphony Orchestra series, under Landon Ronald. As the programs and soloists to be presented by these three organizations have been outlined in these columns in previous issues, suffice it to record here that the varied taste of the general musical public, which public embraces within its fold many castes and diverse degrees of musical appreciation, has been carefully studied and the menu made and proportioned accordingly.

The concert given by H. Bemberg at Queen's Hall, October 15, when assisted by Maggie Teyte, John McCormack, Wilfrid Douthitt and Madame Novello-Davies' Choir, the composer brought forward several of his songs, excerpts from his opera, "Leilah," and the lyric scene "La mort de Jeanne d'Arc," accompanying at the piano (the entire program excepting one number), was an occasion of no little interest to those who enjoy the lighter vein and the less modern phase of French music. Among the more popular songs were "A toi," sung with much taste by John McCormack, and "Aime moi," sung by Wilfrid Douthitt, who was in fine voice. The duet, "Un ange est venu," in which Maggie Teyte and Wilfrid Douthitt were heard, was perhaps the most essentially artistic number of the afternoon's work. The three above named artists and Sara Melita were heard in the operatic excerpts, but with piano accompaniment little could be judged of the true operatic character of the music. The solo numbers were very melodious and Madame Melita's voice in the part of the nightingale was very pleasing. Again, in the lyric scene, in which Maggie Teyte as Joan of Arc was particularly effective, the piano accompaniment failed to impart any idea of what the work might be with orchestra. However, there was no dearth of melody in the listed numbers forming the afternoon's program, and M. Bemberg proved to be a very discreet and artistic accompanist. An insufficient number of rehearsals, no doubt, accounted for the inaccuracies of agreement at times between the choir, conductor, accompanist and soloists, in the concerted numbers, otherwise the tone of the choir was sure and musical and they sang entirely from memory. A smaller hall and more rehearsals and the event would have taken on greater artistic proportion.

This week the second and concluding concerts of the trio composed of Harold Bauer, Jacques Thibaud and Pablo Casals, and the Kreisler-Busoni joint programs, were both given at Queen's Hall. The Beethoven D major trio (op. 70, No. 1); trio in E flat (op. 40), by Brahms, and trio in C minor (op. 66), by Mendelssohn, formed the program of the trio ensemble, an ensemble that it would be difficult to equal. In proportion and quality of tone in a general air of precision and accord that gave a note of distinction to the united work of these three noted artists,

London has heard as fine an example of the trio ensemble as it is likely to hear for many a day. The three works were beautifully presented, in character, mood and



SIR HUBERT PARRY. SIR FREDERICK COWEN
MORE TITLED ENGLISH MUSICIANS.

detail of execution. If choice were made, at least by one, it would be, however, in favor of the Brahms. As the program notes stated: "Kalbeck calls it at once the most



Photo by the Dover Street Studios, Ltd., London, W.
PHYLLIS LETT,
The English contralto.

reticent and the most eloquent expression of a sacred sorrow." But it is much more, more comprehensive than adhering alone to the mood of sorrow. Its scherzo is a

brilliant and wonderfully conceived piece of writing, falling not far short of the ecstatic note, which the trio failed not to present in all its richness and colorful texture, which is remarkable in its setting of only three instruments. Again was the mastery of the three musicians displayed in the wonderful adagio maestoso. The sustained sense of continuity and the rare beauty of the ensemble tone brought out all the dignity and compelling musical charm of this great movement. A further series of these concerts should be arranged for.

The second Busoni-Kreisler concert opened with the Mozart A major sonata for violin and piano, the Mozart of the more mature period. Needless to affirm, this number was a veritable chef d'œuvre in the presentment accorded it by these two artists. Kreisler has a long established reputation as a Mozart interpreter and Busoni is incomparable in the outlining of the delicate, the ornamentation, or the plain, ordinary scale playing which he always transforms into a thing of beauty and a joy not to be forgotten. Again, the artists joined forces in the concluding number of the program, the César Franck sonata, also in A. And here again was an interpretation matchless in its technical skill and sense of tonal proportion. As an interpreter of the César Franck musical métier, Busoni has no rival. His interpretation never fails of conveying a message. As solo numbers Kreisler played an arrangement of one of the movements (cavatina) of the Beethoven quartet in B flat, op. 30; and the Tartini sonata, "Devil's Trill." And Busoni played his own sonatina and his arrangement of Liszt's "Figaro Fantasie." Of his sonatina, it was played here last season at Steinway Hall by Richard Buhlig and made a very favorable impression. It is not a pretentious work by any means, but it is of the modern thought in form and all that that embraces, and was presented by its composer with all his sense of style and tonal gradation. As to the "Figaro Fantasie," it is a brilliant, effective composition. There are few pianists who could do it musical or technical justice. It brings in the two arias, "Voi che sapete" and "Non più andrai," and as outlined by Busoni, with his artistic skill and natural gift for this sort of writing and playing, no fault could be found with the transcription, now so universally condemned. However, woe betide the composition when in the hands of the average good pianist its destiny lies. All the howls of derision muzzled and mute when Busoni plays will perforce then find loud and prolonged voice—for it really takes a really great artist to play a transcription in a wholly acceptable manner. In the transcription, both in its construction and interpretation, Busoni is the great artist. And here it may not be amiss to quote the remarks of a noted music critic on Busoni and his genre of art: "Busoni is a great adapter," said this critic, "one of the greatest living adapters. He has the quality of merging, through his knowledge with great composers, and this is just where his knowledge comes in evidence. Certain compositions that embody a hidden superform are beautifully displayed by him when he is in the right mood." Busoni will remain in London several weeks, as he has a number of engagements here and in the Provinces.

Tina Lerner was re-engaged at the Harrogate Kursaal after her concert, October 3, for the following concert, October 10, when she played the Grieg concerto.

A catalogue of Joseph Holbrooke's published compositions has just been issued and the aggregate number is enormous for so young a composer. Beginning with anthems, there are part songs, some fifty-six other songs of various character, such as Bohemian songs, lyrical songs, French songs, romantic songs, the "Annabel Lee" ballad, dramatic songs, and some choral songs for male choir. The chamber music numbers, some fourteen compositions, written in various combinations of instruments; the piano works are listed under several headings and number in all some forty-nine compositions. For the violin there are forty listed works, and for the orchestra thirteen, namely, a pantomime suite; "Three Blind Mice" variations;

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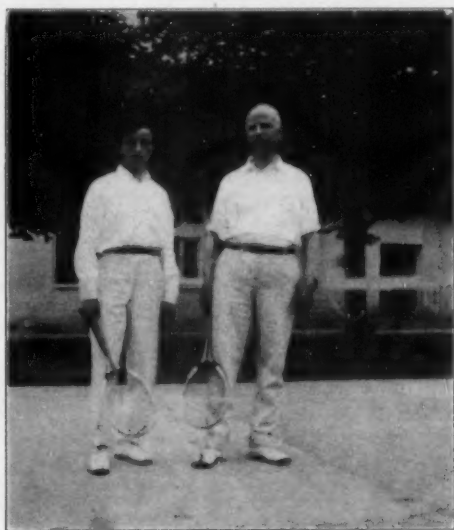
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"Dreamland Suite" (No. 2); "The Raven"; "The Viking"; "Ulalume"; "Les Hommages"; "Byron," poem for orchestra; "Queen Mab," symphonic poem; "The Bells"; "Gwyn-Ap-Mudd"; the prelude to "Dylan"; and overture to "The Children of Don." There is also a list of dramatic works which number "The Children of Don"; "Dylan"; "Pierrot and Pierrette"; a dramatic choral symphony; a musical wordless drama; and "Apollo and the Seaman," a dramatic symphony. The complete list represents over 180 works.

Joseph Holbrooke's poem for orchestra, "Queen Mab," will be given in Berlin this season under Arthur Nikisch.

For the Bristol Festival, to be held in Bristol next week, Phyllis Lett has been engaged as the principal contralto, and will sing on the opening day in "Elijah"; later, as Delilah, in "Samson and Delilah," and the principal con-



PAUL KOCHANSKI AND EMIL MLYNARSKI.

tralto roles in the concert version of the "Ring," which is to be given on this occasion for the first time in the Provinces. At the recent Hereford Festival, Miss Lett was the contralto soloist in Dvorák's "Stabat Mater," and in the miscellaneous concert when she sang a group of German songs. Later, at the Welsh National Eisteddfod, Miss Lett was heard in "Israel in Egypt," having to repeat the number "Thou Shall Bring Them In." Miss Lett has been engaged for a number of important London concerts, among which may be mentioned the Omar Khayyam Festival, when the complete setting by Granville Bantock of Edward Fitzgerald's translation of the "Rubaiyat" will be given by the London Choral Society at Queen's Hall.

Among the London vocalists who are announcing the re-opening of their studios and beginning of this year's work is Ethel Weatherley, the young soprano who will be remembered by many as the first flower maiden in the memorable production of "Parsifal" given by the Queen's Hall Choral Society in 1911. Miss Weatherley is a great favorite in social circles and is engaged for numberless private musicales during the season. Her programs always contain a number of modern French songs in which she is particularly artistic in translating the delicate mood and aesthetic principle underlying so many of the contemporary French songs. This and an exquisite French diction give to her work a particular charm. She is a singer who should be heard in public more often.

The N. Vert Concert Direction announces two London appearances for the celebrated St. Petersburg String

Quartet. The first program will be given October 29, when the Glazounow quartet in A, the G minor Debussy quartet, and the Beethoven F major, op. 59, No. 1 quartet constitute the numbers to be played. The quartet will also tour in the Provinces, among the towns to be visited being Glasgow, Dublin, Liverpool, Middlesbrough and Leeds. At the second London concert an interesting number of the program will be Taneiev's variations on a popular Russian theme, a composition of some ten variations of which each one is named after a celebrated Russian personality making a series of ten musical portraits.

Paul Kochanski, the Polish violinist, will return to England shortly and will be heard early in November with the Glasgow Symphony Orchestra in Glasgow. Mr. Kochanski established himself firmly in favor with the Orchestral Concert Society of Glasgow, on the occasion of his visit there last year when he was immediately engaged for this year's concert as solo violinist.

Max Mossel announces the eighteenth season of his subscription drawing room concerts in Birmingham. A list of interesting programs is promised for the series of four concerts, the first program to be a song recital by Julia Culp, with Richard Epstein accompanist. A miscellaneous program is arranged for the second concert, the artists engaged being Egon Petri, pianist; Elizabeth Munthe-Kaas, soprano, and Sigmund Feuermann, the child violinist who last year (at the age of ten) made his debut in England at the Philharmonic Society's concert at Queen's Hall. The celebrated Rosé Quartet comes for the third concert, on which occasion Florence Smith will be the pianist. For the fourth and last concert Tilly Koenen, Herr Siloti, pianist, and Mr. Mossel, will give the program. Mr. Mossel founded his subscription concerts in 1895, which have been the means of introducing many of the great artists to Birmingham audiences, among whom may be mentioned Richard Strauss, Saint-Saëns, Ysaye, De Pachmann, Hugo Becker, Chaminade, Georg Henschel, Marchesi, Kirkby-Lunn, Kennerley Rumford, and many others. Of Mr. Mossel's own standing in the professional world little need be said. His reputation as soloist and teacher of violin is established. He will be heard in London this season in several concerts, and also in Rotterdam, The Hague, Amsterdam, Essen, Berlin, two concerts in Vienna, and two in Paris.

The Misses Sutro gave their only recital of original compositions for two pianos at Steinway Hall, October 17. Among the compositions forming the program were the first performance of Alexis Hollaender's "Ländler"; Bach concerto, No. 2, C major, by special request, and "Toccata Brillante," by Algernon Ashton, a work dedicated to the Misses Sutro.

EVELYN KAESMANN.

Adele Krüger at Philadelphia.

Before an immense assemblage nearly filling the large Convention Hall in Philadelphia (capacity, 14,000), Adele Krüger scored a real triumph Monday evening of last week in the soprano part of Mendelssohn's "Loreley." The conductor was E. F. Ulrich and the chorus the United Singers of Philadelphia (2,000 voices) and a festival orchestra of 100 players. Mr. Ulrich was the conductor when the same work was sung in the same place several months ago, with Marie Rappold as the soloist.

Last week it was Madame Krüger's good fortune to emerge from the ordeal (of singing in so large a place) with flying colors. In the finale the voice of the soprano rose up ringing and brilliantly sweet. Besides the "Loreley" excerpt Madame Krüger sang the Agatha aria from "Der Freischütz," and in response to an insistent encore added "Der Lenz" by Hildach, with full orchestral accompaniment. The soprano was honored with an ovation and received some lovely flowers.

Charlotte Maconda to Tour with McCormack.

Charlotte Maconda, the popular American soprano, who opened her season at the Toronto Music Festival, held the second week of this month, will tour next month and December with John McCormack, the Irish tenor. November 21 and 23 they will give concerts in Moline, Ill.; November 26 they sing in Appleton, Wis., and the other dates are: November 27, Terre Haute, Ind.; November 28, Chicago; December 1, Milwaukee; December 2, Haughton, Mich.; December 5, Detroit, Mich.; December 6, Saginaw, Mich.; December 9, Trenton, N. J.

The following notices refer to Madame Maconda's success in Toronto:

Charlotte Maconda, who appeared for the first time, also took the house by storm and won delighted encores. Her gown was of



Photo by Mishkin Studio, New York.
CHARLOTTE MACONDA.

gold colored satin with chiffon tunic of the same shade beautifully embroidered in gold sequins and bugles. In the front of the bodice was a V of lovely shadow lace and she wore ropes of pearls and diamond ornaments, and large diamond buckle at the left side. She was presented with a great bunch of red roses.—Toronto Daily News, October 11, 1912.

Madame Maconda, who is no stranger to Toronto, sang the brilliant polonaise from Thomas' "Mignon" with clear-cut technical execution and her accustomed bright, attractive quality of voice.—Toronto Globe.

With Charlotte Maconda, the other great sopranos shared their honors. In the aria, polonaise from "Mignon," she rivalled her sister artists. Her voice is of superb quality, and has wonderful carrying power.—Toronto World.

Madame Maconda, who is a finished concert singer, with a voice of brilliant quality, showed that she could aspire to coloratura honors in the polonaise from "Mignon," and was capital in concerted numbers, in which by her skill she managed to blend perfectly with other singers.—Toronto Saturday Night.

Carl Flesch's Munich Concert.

The concert which Carl Flesch, the violinist, is to give in Munich, October 17, has the following program: Concert sonata, D major, Handel; partita No. 1, G minor; Bach; three Hungarian dances, Brahms-Joachim; theme with variations, Paganini; "Concerto Pathétique," Ernst; Romantic violin numbers by Dvorák.

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CHICAGO

CHICAGO, Ill., October 26, 1912.

The Studebaker Theater was practically sold out last Sunday afternoon, October 20, to the many admirers of Herbert Witherspoon, basso of the Metropolitan Opera Company, who gave his first song recital here in several years. In seasons gone by the great basso used to visit Chicago annually, but since he joined the Metropolitan Opera Company Chicago has missed one of its favorite concert artists. The distinguished recitalist is, before all, a master in program making, as may be seen by the following array of printed numbers:

Per questa bella mano (separate concert aria).....Mozart
Un ruissellet bien clair (from Les Pelerins de la Mecque)....Gluck
Adelaide.....Beethoven
Liebeslauschen.....Schubert
An die Leyer.....Schubert
Es treibt mich hin.....Schumann
Wer machte dich so krank.....Schumann
Wanderlied.....Schumann
Auf dem See.....Brahms
Todessehnen.....Brahms
Je ne veux pas autre chose.....Widor
Madrigal.....Thome
Vieille Chanson.....Bizet
Not with Angels.....Rubinstein
O, Thou Billowy Harvest Field.....Rachmaninoff
List to Me, Rosebud (Hungarian melody).....Korhay
Sweet Kate (Elizabethan song).....Old English
I Know Where I'm Goin', She Said.....Old Irish Country Song
The Next Market Day.....Old Irish Country Song
Requiem (first time).....S. C. Colburn
The Fool of Thule.....Yon

The first group, made up of classical numbers, was admirably rendered, and those who heard Mr. Witherspoon last Sunday afternoon must have realized that his success was not altogether due to his voice, but also to his masterly interpretation and intelligence. In the Schumann, Schubert and Brahms selections the singer showed his versatility, singing some of the selections mezza voce, while in others he used his powerful organ to its limit, and the variety of moods of the composers were treated with telling effect by this gifted singer. The first three members of the third group, made up of French chansons, were sung in French, and Mr. Witherspoon demonstrated beyond doubt his proficiency in that tongue, just as he had demonstrated previously his proficiency in Italian and German. The balance of his program was sung in English, which Witherspoon enunciated superbly. Throughout the recital the audience showed its pleasure by rapturous applause and though the printed program was

quite lengthy the artist granted an encore after the last number.

The young lady in charge of the telephone in this office reports that last Monday, October 21, she was asked over the phone when the special number of THE MUSICAL COURIER would come out, and she correctly answered that each issue of THE MUSICAL COURIER is a special number.

In the tenth annual competition for the W. W. Kimball Company prize of \$100 offered by the Chicago Madrigal Club, the same has been awarded to Louis Victor Saar, of Cincinnati, Ohio, for his setting of "I Know a Maiden Fair to See." The judges were Arthur Burton, William Zeuch and D. A. Clippinger, director of the club. The composition will be sung at the club's second concert of the season.

Alexander Zukowsky, assistant concertmaster of the Theodore Thomas Orchestra, gave a violin recital at Janesville, Wis., under the auspices of the Apollo Club. Mr. Zukowsky met with his usual artistic success.

Mischa Elman will make his first Chicago appearance of the season at the Studebaker Theater next Sunday afternoon, November 3, under the direction of F. Wight Neumann. Mr. Elman has not been heard here for two years. He will present the following violin program:

Sonata, F major.....Beethoven
Concerto, F sharp minor.....Ernst
Sonata, D major.....Handel
Nocturne, op. 27.....Chopin-Wilhelmj
Walzer.....Hummel-Burmester
Love Song.....Sammartini-Elman
Hungarian Dance.....Brahms-Joachim
I Palpiti.....Paganini

Marion Green is to sing the title role in "Elijah" in Aurora, Ill., on November 22. The other soloists will be Hazel Mudge, soprano, and John B. Miller, tenor.

A program of chamber music will be given by Mr. and Mrs. Herbert Butler and Robert Ambrosius, Saturday afternoon, November 2, at Kimball Hall. The principal numbers will be a sonata for violin and piano by Rosetter Cole and the Arensky Trio.

Rose Lutiger Gannon, contralto, has just returned from a week's concert tour through Kansas. Last Friday evening, October 25, she was the soloist at the Lewis Institute, and the following evening, October 26, she gave a recital in Highland Park.

The Musical Art Society's (Eric Delamarter, conductor) first concert of this season, under the direction of F. Wight Neumann, has been postponed until Friday evening, December 13, and will be given at the Fine Arts Theater. This concert was originally announced for November 14.

The Chicago Band Association, which furnishes free concerts to the people of Chicago in settlement districts, children's playgrounds and school houses, has already supplied music to over 1,000,000 men, women and children in the settlements known as Hull House, University of Chicago, Fellowship House, Hebrew Institute, Eli Bates House, Stockyards, Steel Region, Pullman works, McCormick works, public school auditoriums, playgrounds and public parks; for the newsboys in Y. M. C. A. Hall, for the boy scouts in Board of Trade Hall, for the inmates at the House of Correction and John Worthy School. The Chicago Band Association, having been incorporated

not for profit, but the giving of free concerts, needs the support of the citizens of Chicago and has issued a pamphlet asking the public to join the Chicago Band Association membership. The subscription to a membership is \$10 a year. William Weil is the conductor. The officials of the Chicago Band Association are: Frank R. McMullin, president; Frederick Bode, vice president; Earle H. Reynolds, treasurer, and Fred W. Coffin, secretary.

Sunday afternoon, November 3, at 3.30, in the Auditorium Theater, Mendelssohn's "Elijah" will be sung by the Apollo Musical Club of 300 singers with Harrison M. Wild conducting. The club will have the assistance of Clarence Whitehill, baritone, in the title role; Luella Chilson-Ohrman, soprano; Reed Miller, tenor; Nevada van der Veer, contralto; Master Charles Barlow, boy soprano; a professional choir of sixteen singers; a ladies' trio of professional singers, and the entire Theodore Thomas Orchestra of eighty-five musicians, with Arthur Dunham at the organ.

Karleton Hackett announces a series of three lectures on the opera with musical illustrations to be given at Kimball Hall on Saturday afternoons, November 9, 16 and 23, under the auspices of the American Conservatory. The first will be on the Italian opera, the second on the French and the third on the German opera. Selected arias will be sung by the following artists: Jennie F. W. Johnson, Marie Sidenius Zendt, Frederica Gerhardt-Downing, Louise Hattstaedt, Christine Nelson, Charles la Berge and Frank Parker. The accompanists will be Louise Robyn and Kurt Wanick. Mr. Hackett being a recognized authority on the opera these lecture-recitals will, without doubt, attract much attention.

Sibyl Owen Hartley, soprano, and a newcomer to the musical life of Chicago, will give a song recital at the Whitney Theater, Sunday afternoon, October 27. Prior to coming to Chicago, Mrs. Hartley made her home in Cleveland, Ohio, where she appeared often in concert and oratorio. The soloist will be assisted by Kenneth Heun.

Rosa Olitzka, America's popular contralto, will give her annual song recital Sunday afternoon, November 10, at the Studebaker Theater, under the direction of F. Wight Neumann. Madame Olitzka's many friends will be gratified to know that her success at the recent Toronto Festival was such that she has been re-engaged for the winter festival. Madame Olitzka was eulogized by the entire press for her artistic work at the Toronto Festival.

Last Saturday afternoon, October 26, a recital was given in Kimball Hall by advanced students of Allen Spencer, Silvio Scionti, Karleton Hackett and Herbert Butler. The recital was under the auspices of the American Conservatory and each student reflected credit upon the school as well as on the instructors above mentioned.

The Theodore Thomas Orchestra, Frederick Stock, conductor, gave the second pair of concerts of the present season in Orchestra Hall last Friday afternoon and Saturday evening, October 25 and 26. The program included the overture on a Spanish theme by Balakirew, the symphony, No. 1, E flat major, by Borodin, and the cycle of three symphonic poems, "My Fatherland," by Smetana.

Hanna Butler, soprano, appeared last Wednesday, October 23, at the La Salle Hotel in recital. Her selections were the polonaise from "Mignon," brilliantly rendered; "Depuis le Jour," from "Louise," in which she displayed great interpretative power, and the aria from "Thais." Her high register has always been praised, and the high D

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in which she concluded the "Louise" aria was rich and full. Her medium register has increased considerably and never before has this soprano been heard to better advantage. Her French diction is perfect and she surprised even her most sanguine friends. The large audience, made up of society ladies of Chicago, showed its pleasure by vociferous applause after each number. This recital, which was the first of a series of six, augurs well for the others, which will be given under the same auspices, at which Mrs. Butler has been secured to furnish the musical programs. The artist looked the picture of health and was gowned according to the latest Paris fashion.

George Everett, baritone of Chicago, sent a letter from Boston to this office in which he said: "I have just signed a three years' contract with the Boston Opera Company to sing leading baritone parts. Mr. Everett has been heard here with the Aborn Opera Company in grand opera in English, and at that time showed marked ability."

Mr. and Mrs. Theodore S. Bergey announce a recital by students next Friday evening in their studio on the fourth floor of the Fine Arts Building. The Bergeys have been very busy since their return from Europe.

Count de Cisneros visited the Chicago office of THE MUSICAL COURIER last Friday, and informed the representative that Madame de Cisneros, who has had a very triumphal tour in Australia, was passing through Chicago en route to Philadelphia, where she is to appear with the Chicago-Philadelphia Grand Opera Company. Madame de Cisneros will sing the role of the Queen in Thomas' "Hamlet" when that opera is produced, with Tita Ruffo in the title role and Madame Tetrassini as Ophelia. Madame de Cisneros will be the Amneris in "Aida" in Philadelphia and Chicago.

"Bought and Paid For," George Broadhurst's powerful drama, dedicated William A. Brady's regime at the Princess Theater last Monday, October 21.

The Beethoven Trio, composed of Jennette Loudon, pianist; Otto Roehrborn, violinist, and Carl Brueckner, cellist, has attained a high degree of excellence in ensemble playing. The concert given by the Trio at the State University of Vermillion, S. Dak., resulted in the following criticism in the Vermillion Republican:

The Artists' Course of the College of Music has furnished our music lovers with many fine concerts, but with none better than that given by the Beethoven Trio, of Chicago. The Beethoven Trio has developed a very exact and sympathetic ensemble without doubt by means of very careful and intimate practice together for years. Nor could such an ensemble as theirs be produced by any save musicians schooled in all the traditions of their art, in every delicacy of nuance and with imagination so impressional as to echo or play upon every suggestion of color, spontaneously invoked by one or the other. There are many famous ensemble organizations which have neither the responsiveness nor the refinement of this one. The playing of Beethoven was for this very reason satisfying to musicians and non-musicians alike, as is always the case with the best artists.

Edward Clarke, baritone, and Earl Blair, pianist, members of the American Conservatory faculty, will give a recital at the Fine Arts Theater, Wednesday evening, November 13.

A class for public school teachers who wish to study the history of music is to be given on Saturday mornings beginning November 2, at the new recital hall of the Rudolph Wurlitzer Company. This progressive music house has engaged Anne Shaw Faulkner, the well known lecturer, to act as director of their educational department. Miss Faulkner's book, "What We Hear in Music," will be published in the near future by the Victor Talking Machine Company.

Rosa Olitzka, who is to be heard in a joint recital with Rudolph Ganz at Cedar Falls on November 5, and with the same pianist in Columbus, Ohio, on November 12, will present the following program in the Studebaker Theater at her annual song recital under the direction of F. Wight Neumann, Sunday afternoon, November 10:

Stanzas de Sapho	Gounod
Die Stadt	Schubert
Der Tod und das Mädchen	Schubert
Gebirgsmusik	Schubert
Aufträge	Schumann
Ruhe meine Seele	Strauss
Von ewiger Liebe	Brahms
Die Nacht	Tschalkowsky
Wichaju	Old Russian Melody
Zwei braune Augen	Grieg
Hoffnung	Grieg
Der Gottesucher (The Seeker after God)	Arthur Hochmann
The Night-long Tryst	Frances Allitsen
High o'er the Hill	Frances Allitsen
The Little Gray Dove	Louis V. Saar
Winkle Wankle (by request)	De Flagny

A recital by students of Mr. and Mrs. Herman Devries will be given in the Fine Arts Theater Saturday evening, November 16. The first part of the program will

be made up of miscellaneous numbers and in the second part students of Herman Devries will be heard in the second and last acts of "Romeo and Juliet," which will be given with all the scenic effects and costumes.

A Chicago soprano, whose father is one of the best known violinists in this country, has announced privately her engagement to wed a civil engineer of the Illinois Central Railroad. The wedding will probably take place in March and the young couple will then journey to Europe, where the young artist's future husband will lecture as guest for the railroad companies on the Continent.

Regina Watson, the well known piano teacher, informs this office that she has removed her studio and residence from 46 Indiana street to 2146 Lincoln Parkway West.

Next Tuesday evening, October 29, Mrs. Theodore Worcester, the well known pianist, will appear in Aurora, Ill., as soloist with the Thomas Orchestra under the direction of Frederick Stock.

The first opera musicale in the series to be given by Anne Shaw Faulkner and Marx E. Oberndorfer at the Woman's Athletic Club, will take place Tuesday, November 5. Goldmark's "The Cricket on the Hearth" will be the opening recital. Many applications are being made for dates on the Western tour of Anne Shaw Faulkner and Marx E. Oberndorfer. They are already booked for a series in Texas, Pasadena, Seattle and Vancouver.

The Chicago Federation of Musicians again threatened trouble and the Vicker's Theater will be the scene of disturbance. The conflict this time will be due to Chauncey Olcott, who is to appear here next week and who carries with him his own musical director and two musicians, and as these men are members of the American Federation of Musicians, they have been notified that they cannot play in the local house. Efforts have been made to induce the organist, who is the only musician now at the McVicker, to quit, but as he is not a member of the union he refused. As was related some time ago in THE MUSICAL COURIER, the management of McVicker's dispensed with the orchestra when the musicians set a rule fixing the minimum figure at eleven players for orchestras in first class theaters.

The Cosmopolitan School of Music and Dramatic Art of Chicago, which changed hands last year and is now directed by Mrs. W. S. Bracken, has issued a peculiar advertisement, reading: "The Cosmopolitan School offers exceptional advantages in all departments. We call attention this week to the well known names in our piano department." Among the names are six which are not familiar to the representative of THE MUSICAL COURIER in Chicago, and as it is his business at least to know the names of passable musicians, those six teachers must be only newly graduated, otherwise this office surely would have heard something about them. Such advertising is useless and hurts the names of some of the instructors of the Cosmopolitan School, who really are known.

John B. Miller, tenor; Arthur Middleton, basso; Rose Lutiger Gannon, contralto, and Leonora Allen, soprano, returned last Monday, October 21, from a tour through Kansas.

Frances E. Clarke, manager of the education department of the Victor Talking Machine Company, was

here last week for the meeting of directors of the Federation of Musical Clubs. Mrs. Clarke is in charge of the Federation public school music committee.

RENE DEVRIES.

A Plea for Bel Canto.

NEW YORK, October 27, 1912.

To The Musical Courier:

As our trusts and stock market are being investigated and put on a solid basis, why not take up our arts?

I want to call attention to the voice and singing. The great artists are lamenting the loss of the bel canto. Sembrich says: "What a pity singing is not progressing along with everything else."

I think when artists such as Sembrich and Galski bring this to the attention of the public, there will be a wish on the part of many to enjoy and appreciate it. Just as many good voices are lost to the world as are ever heard, because time is not given to have them properly placed, they are used too soon and in a wrong way.

When pupils have had lessons a few months, they expect to sing for friends or even in public. Perhaps they undertake to sing something they have heard an artist sing. It seems so easy to the student as the artist sings it. The artist's art was so great that the student had not seen the art, and thought it was because it was so easy to sing. As we all know, however, without the knowledge of how to manage the voice it would not be easy.

Then we have accompanists who have played for a singer a year, perhaps as long as three years, and then start out as teachers of singing. They never sang, never studied singing, and have no idea of voice placement, but because they have accompanied a Mozart air a number of times, they think they know how it should be sung and so they teach it to some one who comes to study singing with them because they play accompaniments so well. The result of the pupil trying to sing Mozart without proper voice placement can be imagined. Let them sing ragtime, but should they be permitted to sing Mozart?

They also try to force the throat to produce a high tone, or a tone that will carry, or a tone that has resonance, all of which can only come from rightly producing the voice and by giving it time to grow. If it comes by forcing the high tone, it is not a joy to hear even though the tone may carry because it is shrill. The resonance of such a tone hurts one's ears, and assuredly is not bel canto.

We have throat doctors who come to a musical convention where there are supposed to be a number of singing teachers and talk about the use of the voice in singing. The voices they speak with are very badly placed, and one can feel glad that they do not try to sing.

Would we have an accompanist or a throat doctor to teach the piano or the violin or any other instrument that they had not studied and did not know how to play? Yet such persons are accepted as voice teachers and try to teach pupils to use an instrument that the instructors cannot use themselves.

Are they working for the sake of the art of singing or for money? It is like the stock broker selling stocks but really having none to sell.

Any one who has made a study of the art of singing and loves it from the artist's standpoint wants to give something to the pupil that is worthy of the name of singing. Only in the hands of such teachers should voice placement be left and our hope for the survival of bel canto.

ELIZABETH KESLO PATTERSON.

At Dusseldorf Karl Panzner celebrated the twenty-fifth anniversary of the beginning of his career as a conductor.

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Boston, Mass., October 26, 1912.

Two interesting concerts of the New England Conservatory series, one by advanced students, and the other an organ recital by Homer Humphrey, of the faculty, were given at Jordan Hall, October 22 and 24 respectively.

At her recent successful concerts in Denver and Pueblo, Col., Alma Gluck sang Cadman's "Land of the Sky Blue Water" and Lola Carrier Worrell's "Song of the Chimes," both publications of the White-Smith Company of this city. In speaking of the latter the Denver papers say that it is a charming song with an interesting accompaniment, and met with such favor that it was repeated by the singer. A noteworthy addendum is that this was the only song on the program that had to be repeated.

An impending concert of more than usual interest is that of Katherine Lincoln, soprano, assisted by Dagmar Rubner, pianist, which will take place at Steinert Hall on the evening of November 14. The appended interesting and well arranged program will afford Miss Lincoln's many friends an eagerly awaited opportunity to hear her again in public recital in this city. Of Miss Rubner, a young New York pianist, much may be expected, according to reports from those who have heard her on various occasions:

O Sleep! Why Dost Thou Leave Me?.....Handel
Qual Farfalla.....Handel
Blätter lässt die Blume Fallen.....Franz
Ach wenn ich doch ein münchen wär.....Franz
Auf ein altes Bild.....Hugo Wolf
Mansfallen, Sprüchlein.....Hugo Wolf
Prelude.....Rachmaninoff
Meditation.....Tchaikowsky
Romance.....Rimsky-Korsakoff
Polichinelle.....Rachmaninoff
L'heure Delicieuse.....Victor Staub
Un grand sommeil noir.....Raoul Laparra
Le Moulin.....Pierne
Rose des Roses (Berceuse).....Moret

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Boston Opera House
Operatic Instructor Boston Opera School and New England Conservatory
Residence Studio: 204 Hemenway St., Boston

Les petits chats blancs.....Pierne
Le Doux Appel.....Widor
Intermezzo.....Brahms
Arabesque (by request).....Debussy
La vallee des cloches.....Maurice Ravel
Prelude.....Courtland Palmer
The Thought of You.....Clough-Leigher
A Sleepy Song (for a little girl).....Carrie Jacobs Bond
Nothin' but Love.....Carrie Jacobs Bond
In the Harem.....Granville Bantock
Star Trysts.....Marion Bauer
Pierrot.....Dagmar de C. Rubner
The Bells of Youth.....Clough-Leigher

An informal afternoon of music at the home of Mrs. Horatio Slater was recently furnished by Evelyn Scotney, soprano, and Frank Waller, pianist of the Boston Opera Company.

A recital by Constance and Claire McGlinchey, of the Faelten Pianoforte School, at the Ithaca Conservatory of Music, Ithaca, N. Y., October 26, served as an exhibition of the Faelten method which is being introduced into the Ithaca Conservatory. These pupils, aged thirteen and fourteen years old respectively, were accompanied to Ithaca by Mr. Faelten, who also took part in the program.

Ramon Blanchart, the eminent baritone of the Boston Opera Company, and instructor at the opera school of the New England Conservatory, announces that he will take a limited number of private vocal pupils at his residence studio, 204 Hemenway street. Mr. Blanchart is not only a successful operatic coach but a splendid voice teacher as well.

The first of the season's Pension Fund concerts of the Boston Symphony Orchestra takes place November 17 at Symphony Hall, with an all Wagnerian program.

Two talented young Boston girls, now members of "The Dove of Peace" company, Walter Damrosch's light opera, are Eleanor Doherty and Grace Emmons, both possessors of beautiful contralto voices. Miss Doherty's entire vocal training was received at the studio of Katherine Lincoln, of this city, while Miss Emmons owes hers to Madame de Berg-Lofgren, with whom she studied for several seasons.

Boston visitors to New York during the past week included Katherine Lincoln, Mrs. Davis-Chase and Felix Fox.

Ethelynde Smith, the young Portland (Maine) soprano who has been appearing so successfully throughout New

England, sang recently at the Congregational Church in Melrose Highlands, of which Grant Drake, of Boston, is the organist, and aroused such enthusiasm that she was immediately engaged for an appearance with the Melrose Highlands Woman's Club, November 20.

At the Boston Symphony Orchestra concerts of October 25 and 26 the bulk of the program comprised Bischoff's symphony in E major, a work of colossal proportions, of powerful emotions and gripping intensity, which, however, lessened its effect through prolixity and over elaboration. Despite these defects though, it made a tremendous impression, due in a great measure to the effective reading of the score. Also the "Siegfried Idyl" of Wagner and Weber's overture to "Euryanthe" were heard.

Calvé and her company gave a concert in Symphony Hall, Sunday afternoon, October 20.

Will C. Macfarlane, former organist of St. Thomas Episcopal Church of New York, who has taken the position of City Organist at the City Hall Auditorium in Portland, Me., plans a comprehensive musical program for the winter which he has outlined in the following original manner: This to consist of a series of twenty Sunday afternoon concerts to be given at fortnightly intervals during the season, free to the general public, and assisted by soloists. The programs to be made up of the simpler hymns and anthems, in the singing of which the general audience will be invited to join. Mr. Macfarlane's musical scheme has met with the heartiest support from Portland's citizens.

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MINNEAPOLIS

MINNEAPOLIS, MINN., October 26, 1912.

Two large audiences heard Sousa and his Band in the Auditorium on Thursday. Both programs were received with enthusiasm, and a number of favorite marches, including "Manhattan Beach," "El Capitan," "Stars and Stripes Forever," "The Gliding Girl" and "Fairest of the Fair," were added. The generous encores, of a popular strain, pleased the people, especially the elaborate orchestration of "Everybody's Doin' It." Virginia Root, soprano, was artistic in her interpretation of Batten's "April Morn" and "The Voice of Spring," by Strauss, both numbers being encored. Nicoline Zedeler, violinist, is an artist and charmed her audiences with Sarasate's "Zigeunerweisen" and "Faust Fantasie." Her encore numbers were well selected and beautifully played. Cornet solos by Herbert L. Clarke added interest to the delightful programs. He played two of his own compositions, "Showers of Gold" and "The Southern Cross," with popular encores.

The Minneapolis Symphony Orchestra has been engaged to fill the following dates: Rochester, Minn., November 11; La Crosse, Wis., November 12; Red Wing, Minn., November 13; Faribault, Minn., November 14; Mankato, Minn., November 25; Fort Dodge, Ia., November 27; Mason City, Ia., November 28. The Wisconsin trip in January will include Oshkosh and Madison. The Eastern tour opens February 10 in Cedar Rapids, Ia., and includes Peoria, St. Louis, Columbus, Pittsburgh, Philadelphia, New York, Cleveland, Toledo, Detroit and Chicago. The spring tour opens in Winnipeg, April 7, and continues nine weeks. Soloists will include Luella Chilson Ohrman, soprano; Elsie Baker, contralto, and Joseph Schenke, tenor. Mr. Czerwony will be concertmaster and Cornelius Van Vliet, the newly engaged solo cellist, will be an added feature.

Hal Griffie, baritone, a talented pupil of Jean B. Griffie, appeared in private recital at the Hotel Radisson, Saturday afternoon. Mr. Griffie has a rich and pleasing voice, and assisted by Irene Wambolt, soprano, gave a very attractive program. The sympathetic quality of his voice was best displayed in the prologue from "I Pagliacci." It was this which Mr. Griffie sang for Victor Maurel last summer when he was greatly encouraged by that teacher. Irene Wambolt was pleasing in her interpretation of Chaminade's "Summer." She also sang a duet with Mr. Griffie.

Harrison Wall Johnson, pianist, a member of the faculty of the Minneapolis School of Music, will play Liszt's "Spanish Fantasie," arranged by his instructor, Busoni, with the Minneapolis Symphony Orchestra, Sunday, November 3. Mr. Johnson recently returned from his studies in Berlin with Busoni, and the musical public is eagerly anticipating his first public appearance. Norma Winnor, soprano, pupil of William H. Pontius, will sing "The Place of Pity" by Pontius, at the Church of Our Saviour, Sunday morning. The French class which is conducted by Louise Dupont will meet on Tuesdays at 10 a. m. The program for the regular faculty recital, November 2, will be given by Mrs. Sumter Calvert, assisted by Hortense Pontius-Camp, pianist; Norma Williams, violinist, and Kate M. Mork, pianist. Mrs. Calvert will sing a number of Massenet songs. Ebba Sundstrom, violinist, pupil of Norma Williams, will play two numbers at a dedication service of the Swedish Lutheran Church, October 30. Signor Fabbrini gave the faculty program today (Saturday, October 26), which was the first of a series of three to be given at the school. The program read, "A Half Hour With Masters of the Seventeenth Century," and embraced compositions from Rameau, Scarlatti, Handel and Dandrien. Signor Fabbrini played all of the numbers with artistic delicacy and authority, eliciting the hearty approval of the large audience. His next program will be "A Half Hour With Masters of the Eighteenth Century." Mary G. Kellet, of the department of oratory and dramatic art, will give a reading of the "Man of the Hour" in the school hall on Friday evening, November 1, at 8:15 o'clock. Miss Kellet is a new teacher of platform reading at the school this year and is said to be both pleasing and dramatic in her work. She uses her own arrangement of "The Man of the Hour" and has already appeared in it frequently in the East. All friends of the school are invited. The dramatic pupils of Charles M. Holt will give a performance of "Lady Windemere's Fan" in the school auditorium on Tuesday evening, November 4. The play is Oscar Wilde's well known satirical comedy drama. Some of the cast are Emilie Eggen, Dorothy Kurtzman, Ellen Nye, Edna Hills, Winnifred Johnson, Dorothy Morrow, George Luthie, Edwin Arnold, Fred Congdon, George Pauly, J. W. McMullan, W. H. Vale and Mr. Potter. Alice

R. O'Connell, of the dramatic department, is coaching "The Rose o' Plymouth Town" for the South St. Paul High School. Miss O'Connell will read "Merely Mary Ann" for the Prospect Park Congregational Church, next month, and will give the same program at Excelsior.

The program offered at the First Baptist Church, Tuesday evening, October 22, by Wilma Anderson-Gilman, pianist, and her sister, Ruth Anderson, violinist, has given rise to much discussion on the part of local musicians and critics, because the program was made up of ultra-modern composers almost to the exclusion of classic writers. But it must be remembered that disciples of Debussy, Balakirew, Reger and others are to be found everywhere, even in Minneapolis, in surprisingly large numbers. Liszt and Rubinstein have been assailed in this locality and Strauss and others have been condemned, but their works still find a place in local concert rooms. And it is easy to remember that Wagner was decried, not to speak of others, which is now a matter of history, but their music has survived the comments of critics. A large number of persons present on this occasion were greatly delighted to have the opportunity of becoming acquainted with modern music, which is rarely heard in these parts, and to hear it so superbly played. With less equipment pianists would not have the courage to attempt music demanding so much. Wilma Anderson-Gilman is a resourceful artist and her playing on this occasion proves that she has the artistic skill, musical intelligence and temperament satisfactorily to surmount any task she sets for herself and she has the reputation of being one of the leading pianists of the West. Ruth Anderson, violinist, gave a splendid account of herself and now ranks with the best violinists of this city. The program follows:

Violin—Suite Ries
Maestoso.
Romance.
Piano—
Dance of the Gnomes MacDowell
Serenade to the Moon Pugno
Reflections in the Water Debussy
Violin—
Moonlight (Werther) Massenet
Ave Maria Schubert-Wilhelm
Arpeggios Prume
Piano—Fantasie, op. 49 Chopin
Violin—Serenade MacMurray

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Hungarian poems—
Forget-me-nots Hubay
If You Knew What I Know
Piano—Isamey (Oriental fantasia) Balakirew

The following appeared recently in the Rochester (Minn.) Post and Record: "Esther Jones-Guyer, of St. Paul, artist pupil of William H. Pontius, rendered a most difficult program in a very pleasing manner, with Mrs. A. R. Miner at the piano. The program was varied in character, each number showing the rich contralto voice to remarkable advantage and proving her an artist of no small ability. Mrs. Guyer's stage appearance is attractive in itself, and her enunciation excellent."

Bertha Maude Pratt, pupil of Maude Moore, head of the oratorical department at the Johnson School of Music, read at the Agricultural School last Tuesday. Mrs. Louis Solem, pupil of Maude Moore, read at the Webster School last Tuesday, and on Wednesday she read at the home of Mrs. P. O. Jacobsen, 3120 Tenth avenue So. Agnes Lewis, head of the vocal department, sang at a musicale given under the auspices of the Catholic League at St. Mary's Hall last Wednesday evening. A program of piano and violin numbers will be given by Gustavus Johnson and Chas. D. Ostergren, respectively the heads of the piano and violin departments, at the school, Monday evening, November 4. MARGARET DISTAD.

Quesnel to Appear with St. Paul Orchestra.

As a completion of his very successful tour of the world as principal tenor with Madame Melba's company, Albert Quesnel, who is to make a concert tour of this country during the coming season, is sure to meet with marked success.

In his Western series, besides singing with some of the most prominent organizations, the popular tenor has been engaged to appear as soloist with the Minneapolis and the St. Paul Symphony orchestras on February 2 and 9 respectively.

Emma Loeffler Recital Numbers.

In her first New York song recital at Aeolian Hall, Friday evening, November 8, Emma Loeffler, the dramatic soprano (who has sung at the Manhattan Opera House and also in various German opera houses with success), will be heard in songs by Brahms, Strauss, Wolf, Massenet, Reynaldo Hahn, Tosti, Artaud, and in a group of English numbers by De Koven, Thayer, Newhaus, Beach and Chadwick.

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LOS ANGELES

LOS ANGELES, Cal., October 18, 1912.

One of the first recitals of the season was given by Homer Grunn on Friday evening, October 11, at Blanchard Hall. Mr. Grunn has endeared himself to the public the past two years by his exceptional work with the Brahms Quintet, and this—the first recital he has offered—met with an enthusiastic reception from a large and representative audience. In his hands the piano ceases to be simply an instrument of percussion, but becomes rather a living and sentient thing, reflecting his own rare gifts of mind and heart. His own compositions are worthy of mention, as they revealed a real creative talent. The program follows: Sonate, op. 31, No. 2, Beethoven; ballade, B minor, Liszt; aria from sonate, "Warum" and "Aufschwung," Schumann; nocturno, Grieg; etude, op. 23, No. 4, Rubinstein; nocturne, waltz, "Sounds from the Woods," and "Desert" suite (by request), Grunn; concert waltz, Grunn.

The Brahms Quintet will continue its chamber concerts this year under the management of F. W. Blanchard. The concerts will be given on one Saturday evening of each month from November to April—inclusive—preceded by a public rehearsal on the Friday afternoon before each event. The work of this excellent organization is largely one of love, for the members give time and work beyond all financial returns in order to give the public the highest class of chamber music with a finished ensemble and spirited and scholarly reading. The personnel is as follows: Oskar Seiling, first violin; Adolf Tandler, second violin; Rudolph Kopf, viola; Axel Simonsen, violoncello; Homer Grunn, piano.

One of the valuable forces in the local field is the Southern California Music Teachers' Association. The officers are: Fred Ellis, president; Beresford Joy, vice president; A. D. Hunter, secretary and treasurer. The association is doing all possible to bring about a closer fellowship among the teachers and musicians of the community. A membership includes also a membership with the State organization known as the Music Teachers' Association of California. The monthly meetings are a striking feature of the local association, bringing the members into social as well as musical touch with each other. A new venture—began this fall—which is fulfilling a crying need, is the artists' bureau under patronage of the association, and for

benefit of the members. This is the only bureau booking local artists, and that it is needed is evidenced by the business already being done. This office is in charge of Florence Bosard Laurence, whose years of work with the local press as musical critic and club editor have put her in touch with conditions and given her the confidence of both the public and the musicians. She was a wise choice.

L. E. Behymer opened the Philharmonic season with a recital by Johanna Gadske, October 15. This inaugurated the fifteenth season of the Philharmonic Course, by means of which for fourteen years Mr. Behymer has made possible to California music lovers the hearing of the world's great artists. By appreciation and patronage the public has supported his efforts and given him gratitude as well. What this has grown to mean can be easily conceived by a glance at the roster of names for this season's double course. First series: Johanna Gadske, Tuesday evening, October 15; Riccardo Martin and Rudolf Ganz, Tuesday evening, October 22; Alice Nielsen and company, Tuesday evening, November 26; Leopold Godowsky, Tuesday evening, January 7; Madame de Cisneros, Tuesday evening, February 11; Mischa Elman, Tuesday evening, February 18. Second series: Madame Gerville-Reache, Tuesday evening, December 10; Claude Cunningham and Corinne Ryder-Kelsey, Thursday evening, January 23; Marcella Sembrich and Frank LaForge, Tuesday evening, January 28; Albert Janpolski, Tuesday evening, February 4; Josef Lhevinne, Tuesday evening, April 1; Eugen Ysaye, Tuesday evening, April 8. Mr. Behymer has opened an office in San Francisco, which will enable him to handle his business adequately in that section, where the bookings of his Philharmonic Courses for Sacramento, Stockton, San Jose, Palo Alto, Fresno and numerous other towns, together with much single booking of concerts in that vicinity, makes expedient an office within reach of that territory. He has placed the management of the northern office in charge of Mrs. E. M. S. Fite, of New York.

Gage Christopher, the well known baritone, will present two of his pupils in a recital on October 24, at the Huntley. The pupils are: Ruth Dickey, soprano, and Mrs. H. E. Brewster, contralto. Leta Lynn Hullenger will be the accompanist. Mr. Christopher will also sing.

JANE CATHERWOOD.

MacBurney Studios Recitals.

Weekly recitals will be resumed in the MacBurney studios, Chicago, Ill., after a lapse of a month, and the first one of the winter series, which will be held Monday evening, November 4, will be an ensemble evening of trios and duets, given by Elsa Fern Smith-MacBurney, Margaret Ann Smith, sopranos, and Hazel Huntley, contralto. Following is the program:

Trios—	
Twilight	Abt
In Young May	Abt
The Little Dustman	Brahms
Spring Song	Sinhold
The Mill	Jensen
The Gypsies	Schumann
Duets—	
Landliches' Lied	Schumann
Herbstlied	Schumann
Mailed	Schumann
Schoen Blumelein	Schumann
Miss Smith and Miss Huntley.	
Trios—	
Pastorale	Chapuis
Fleurs des Jardins	Destouches
Premier sourire de Mai	Franck
The Halls of the Atrides	Chausson
Trios—	
Stars of the Summer Night	Nevin
The Moon Hangs Low	Spence
I'd Be a Butterfly	Bayley
Woo Thou Sweet Music	Elgar
Sweet and Low	Matthews
No Songs in Winter	Lester
Echo Song	Lester

Norah Drewett's Success Abroad.

The following press notices refer to Norah Drewett's success in Europe:

What can we still say of Norah Drewett? Shall we again repeat that her technic has attracted us admirably? Shall we a dozen times praise the conception with which Miss Drewett creates a world of beauty as soon as she touches the keyboard? Shall we talk of the high culture and musicianship which make of Miss Drewett the phenomenal artist? Let us combine all these qualities and these impressions in one exclamation: To hear Norah Drewett is an enjoyment of a rare kind! All those will join in this enthusiasm who heard her last evening play the "Variations Symphoniques" by César Franck in conjunction with the orchestra; they were grandly, elegantly, wonderfully played. And then we had the joy to hear her play two pieces by Chopin and the Mendelssohn-Liszt paraphrase on the "Summer Night's Dream." Thus it re-

mains what we said a few years ago in these columns on Norah Drewett: She is a magnificent apparition in the arena of musical art.—*Freundenblatt*, Lucerne, Switzerland, August, 1912.

High musicality and profound feeling, in conjunction with excellent technic, were demonstrated in the performances of the pianist, Norah Drewett, who was feted as she well deserved. She was presented with numerous bouquets and was forced to give extra pieces. Her interpretations of Chopin were bijoux pieces of the most delicate texture and the Mendelssohn-Liszt "Summer Night's Dream" paraphrase, as well as the "Variations Symphoniques" by César Franck, were full of life and deep with expression.—*and Concert Moderne*. *Lucerner Tagesanzeiger*, Lucerne, Switzerland, August, 1912.

The well known pianist, Norah Drewett, took part in the "and concert moderne" at the Kursaal. She played the "Variations Symphoniques" by César Franck, which were not always homogeneously accompanied by the orchestra. This was made up, however, largely by the solo performances of the sympathetic artist, when in the second part of the program she could show all her musicianly qualities in Chopin's A flat etude and the F major nocturne, to which she had to add a delightful extra piece—*Vaterland*, Lucerne, Switzerland, August, 1912. (Advertisement.)

Praise for Huhn's Song Cycle.

"A magnificent example of the song cycle" is what the Reading Times termed Brunó Huhn's "The Divan," when sung in Reading last week by the Persian Cycle Quartet, with the composer at the piano. Both the work itself and the singing of the four artists received warm commendation.

"Mr. Huhn," said the Times, "proved himself a wonderfully talented musician, both as composer and pianist. 'The Divan' is remarkable in many ways. The first portion of the program consisted of solo numbers, the most effective of which was Francis Rogers' rendition of Nevin's 'The Rosary.'"

The Flonzaley Quartet.

The Flonzaley Quartet will give its usual series of three New York concerts this season, in addition to a similar series in Brooklyn, Boston and Chicago, and many individual appearances throughout the country. The New York concerts will be given in Aeolian Hall on Monday evenings, December 9, February 3 and March 10. The quartet's experience last season, when for each of the concerts Carnegie Lyceum was completely sold out,

showed the need of a larger hall. Loudon Charlton states that this year the subscription already exceeds that of last year and the likelihood is that even Aeolian Hall will be none too large to accommodate the quartet's constantly increasing following.

This season marks the Flonzaley's seventh visit to America. When first brought together by E. J. de Coppet, the members of the quartet made a mutual agreement neither to teach, play in orchestra, nor accept individual engagements. Their entire year is devoted to quartet playing, two months of the season at the close of the American and European tours being given up to daily practice in Tronchet, Lausanne. The organization has strictly adhered to its plan of having an entirely new repertory for each season, the members confining their efforts to a limited number of compositions, and thus attaining the high degree of perfection that has brought them recognition as one of the most important chamber music bodies in the world. The members of the quartet are: Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archembeau, violoncello.

Leon Rains' Programs.

Leon Rains, the American basso, who has for years been one of the favorite singers at the Royal Opera in Dresden, will give a number of recitals in Europe before sailing for this country. Rains comes after the New Year and will tour in recital and also sing at a number of oratorio performances.

November 3, Mr. Rains will sing with the symphony orchestra in Chemnitz, Oskar Malata, conductor. He will sing "Le Cor" by Flegler, with orchestra and songs, including "Die Bergstimme," "Der Wanderer" by Schubert and "Der Genesene an den Hoffnung" by Wolf.

Another orchestral engagement during next month will be on November 11 with the Royal Symphony at Buckeburg, under the leadership of Richard Sehla. The singer's selections from this date are "Der Feuerreiter" by Wolf, "Il a fait noblement" by Massenet, "Noel Païen" by Massenet, and Loewe's ballad "Archibald Douglas." All of these numbers will be sung with orchestra.

November 14, Mr. Rains will sing in a performance of "The Messiah" with the Leher Gesang Verein of Branschweig, under the direction of Herr Riedel, the court musical conductor.

By November 19 Mr. Rains must be in Liverpool, England, to fill his engagement with the Liverpool Philharmonic Society. His lieder for this occasion, all to piano accompaniment, will be: "Der Wanderer," "Erl König" and "Tod und das Mädchen," by Schubert; "Es blinkt der Thau," by Rubinstein; "Der Asra," by Rubinstein; "Kein Wort von Dir," by Tschaikowsky, and "Don Juan's Sere-nade," also by Tschaikowsky.

On November 20 Mr. Rains sings in Hull, England, at one of Janssen's subscription concert, and the songs, all to piano accompaniment, include: "Le Cor," by Flegler; "Auf dem Kirchhof," by Brahms; "Oluf," Loewe; "Zueignung," by Strauss; "Wandering Knight's Song," by Parker; "Shepherd, See Thy Horse's Foaming Mane," by Speaks; "Ho, Jolly Jenkins" ("Ivanhoe"), Sullivan.

Another date next month, November 22, with the Helensburgh classical concerts, will present Rains in songs by Flegler, Bocquet, Homer, Schubert, Wolf, and arias by Sullivan and Gounod.

After the appearances in England, Mr. Rains must hurry back to Germany for his farewell nights at the Dresden Royal Opera, when he will sing the role of Mephistopheles in Gounod's "Faust" and appear later perhaps as Hagen in "Die Götterdämmerung."

Marie Kaiser in Kansas City.

Marie Kaiser's recent appearance in Kansas City, Mo., aroused considerable interest. She was warmly received by the public and the critics, as the appended notices abundantly testify:

Miss Kaiser's beautiful voice shows the result of careful training. Her interpretation is good and the range and power of her voice is remarkable.—*Kansas City Gazette*, October 19, 1912.

Miss Kaiser drew an audience of over 500 people and rendered an excellent program. The opening number, an aria from "Madame Butterfly," won her audience and she kept their interest until the end. . . . Had to respond to several hearty encores.—*Kansas City Journal*, October 19, 1912.

Miss Kaiser has developed a rich soprano voice of robust quality and together with a fine personal appearance makes an unusually good impression. Her program included dramatic and coloratura numbers and her interpretation was very satisfying.—*Kansas City Times*, October 19, 1912. (Advertisement.)

Zimbalist Recital Program.

Efrem Zimbalist has prepared a varied program for his violin recital in Carnegie Hall, New York, Tuesday afternoon, November 12. The composers represented are Vivaldi, Brahms, Bach, Schumann, Cyril Scott and Hubay, while the Russian violinist will include two of his own compositions, which he has termed "Orientale" and "Russian." Zimbalist's accompanist will be Eugene Lutsky.

PEOPLE'S SYMPHONY MEMORIAL CONCERTS.

An uplifting musical Sunday (October 27) in New York included the first concert by the People's Symphony Society at Carnegie Hall, at which the memories of Jules Massenet and Alfred L. Seligman were honored. Massenet died last August at his home near Paris and at the concert the overture from his opera "Phédre" was played as a memorial, after F. X. Arens, the musical director, had delivered an interesting and brief sketch of the French composer's life.

Later in the concert Maximilian Pilzer, the concert master of the orchestra, and a concert artist of sterling gifts, played the "Meditation" from "Thais," accompanied by the string section and piano. The Pilzer tone is of appealing quality, and in this respect and in the matter of intonation, he may easily rank with some of the best young players of the day.

Mr. Seligman was a member of a banking firm with his brothers, but he was far more devoted to music than to finance. He was the secretary of the People's Symphony Society and generously remembered the society in his will (as THE MUSICAL COURIER stated some time ago). Mr. Seligman was himself an excellent cellist and played reg-

ularly with the Young Men's Symphony Society, from which many of our orchestra players are recruited. His memory at the concert last Sunday was honored with the performance of the dirge from MacDowell's "Indian Suite."

Other worthy features of the concert were the rendition of MacDowell's concerto, with Laeta Hartley essaying the solo part effectively, and the performance of Schubert's "Unfinished Symphony." The concert closed with Elgar's pompous march, very correctly entitled "Pomp and Circumstance." The orchestra appearing at this concert was made up of excellent players, and in the presentations everything indicated that the rehearsals had been thorough and that the men were in happy accord with the spirit of the occasion.

The People's Symphony Society gives its first chamber concert of the season at Cooper Union, on the night of November 11. The Adele Margulies Trio and Wyert A. Moore, flutist, will unite in the following program: Trio, B flat major, op. 97, Beethoven; concerto (for flute), op. 43 (two movements), Verhey; trio, E flat major, op. 4 (first time, MS.), John Adam Hugo.

SOUSA'S NEW YORK CONCERT.

Sunday evening, November 10, Sousa and his Band appear at the New York Hippodrome for a single concert, the first in nearly a year. The band will have the assistance of the same soloists who made the famous tour of the world with the Sousa organization. They are: Virginia Root, soprano; Nicole Zedeler, violinist, and Herbert L. Clarke, cornetist.

Mr. Sousa has prepared for this concert what he terms a "feature program" and it promises to be characteristic of Mr. Sousa, a guarantee to all who attend the concert that they will hear just what appeals to them. Among the numbers is a new suite by Sousa, "Tales of a Traveler," which will be heard for the first time in New York. This suite has been prominent during the present tour of the band and has invariably attracted the most favorable criticism. Many other new numbers will be heard. Popular prices will prevail.

Recital by Minnie Albert.

Minnie Albert, pupil of William Seger and Elise Conrad, gave a recital last Friday evening at the Seger Conservatory of Musical Art, St. Nicholas avenue, New York. Miss Albert, who has improved very much during the last year under the personal instruction of Elise Conrad, was enthusiastically received by a large audience that thoroughly enjoyed her playing of a difficult program. Miss Albert is only twelve years old, and has studied at the Seger Conservatory of Musical Art for several years.

The program follows:

Variations and Theme in G major.....	Handel
Sonata in C major.....	Weber
Romanza in F sharp major, op. 28.....	Schumann
Scherzo in E minor, op. 16.....	Mendelssohn
Walse de Concert in D flat major.....	Wienawski
Ballade in G minor, op. 23.....	Chopin
Polonaise in A major.....	Chopin
Hungarian Fantasia.....	Liszt

Orchestral parts played on a second piano.

Meyn Begins Season.

Heinrich Meyn, the baritone, will resume activity this season. He opens a short fall tour with a recital at Cincinnati on November 19, when he appears before a very select audience at the home of Mrs. Wessels, a well known patron of music.

Mr. Meyn's engagements include four or five schools and colleges, which will benefit by his finely developed art and refined methods.

Mr. Meyn's programs this year include, more than ever, many American novelties.

David Sapirstein Recital.

David Sapirstein gave a piano recital last Sunday afternoon at the Republic Theater to introduce himself to the New York public after having studied abroad for a number of years. His program was an ambitious one, consisting of Brahms' op. 24, Beethoven's op. 106, twenty-five preludes of Chopin, and the Liszt "Don Juan" fantasia. The player proved to be earnest and painstaking, even though he was ill advised in presenting a list of numbers so formidable and capable of being made interesting in performance only by the most matured masters of the keyboard.

Fritz Busch is the new municipal conductor in Aix-la-Chapelle.

Granberry Bulletin.

The following November events are scheduled to take place at the Granberry Piano School, New York and Brooklyn:

Saturday, 2, at 11.15 o'clock—Private recital.
Monday evening, 4, at 8.15 o'clock, in Carnegie Chamber Music Hall—Lecture by Emma Trapper: "Sincerity versus Affectation in Musical Art."
Friday evening, 8, at 8.15 o'clock, in the lecture room of the school—Students' recital.
Saturday, 9, at 12 o'clock—Lecture by Mr. Granberry, "Musical Analysis" (second lecture dealing with rhythm).
Thursday evening, 21, at 8.15 o'clock, in the Brooklyn Academy of Music—Students' recital, with the assistance of Annabelle Mac-

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Intyre Dickey, contralto, and a vocal quintet from the studios of William Nelson Burritt.

Saturday, 16, at 12 o'clock—Interpretation lecture-recital, Dr. Elsenheimer.

Saturday, 23, at 11.15 o'clock—Private recital.
Saturday, 30, at 12 o'clock—Lecture by Mr. Granberry, "Musical Analysis" (third lecture dealing with rhythm).

Wednesdays at 9.30 o'clock, Mr. Granberry addresses a normal class for music teachers on "Musical Pedagogy," with especial reference to the use of the Faellen System of piano instruction.

Saturdays at 11 o'clock Dr. Elsenheimer speaks on "The Evolution of Musical Form."

Bernice de Pasquall Convalescing.

Bernice de Pasquall, soprano of the Metropolitan Opera Company, who was seriously injured in an accident in Boston last July, is convalescing and will soon go to Hot Springs, Va. Madame de Pasquall's physician stated that the prima donna will be ready to resume her engagements after several weeks' rest in the dry air of the mountains.

Hartmann Going West.

Arthur Hartmann, the noted violinist, has been engaged to play at Clinton, Ia., on January 3, and will give a recital at the State University of Iowa City, January 9.

Mr. Hartmann will begin his American tour, which takes him as far West as the Pacific Coast, on October 29, when he appears with the Musical Art Society, of Rome, N. Y.

De Cisneros Tour Ended.

Last Saturday, Eleanora de Cisneros, Paul Dufault, and James Liebling arrived in New York after their six

months' tour of Australia, New Zealand, Fiji Islands, and Hawaii. The party were in the best of health and spirits and reported an exceptionally profitable series of concerts with re-engagements next season for all of the artists. Madame de Cisneros left at once for Philadelphia, where she is to resume her place in the Dippel organization as the leading permanent contra'to of that company.

TINEL DEAD IN BRUSSELS.

(By Cable.)

PARIS, October 22, 1912.

To The Musical Courier:

Edgar Tinel, the composer-pianist, died in Brussels yesterday.

Tinel was born at Sinay, Belgium, March 27, 1854. He was educated musically at the Brussels Conservatory under Brassin, Gevaert and Maillly. More details of his career will be published next week.

Sciapiro-Wengeler Introduction.

Prof. Jan von Gilse, the eminent Dutch composer and critic, heard Michel Sciapiro play and admired him greatly, as do all who come in contact with the young violinist. The immediate outcome of this admiration was the following introductory letter to Mengelberg, the famous Dutch conductor:

I have the honor of introducing to you Michel Sciapiro, whom I accompanied with orchestra twice in one day the Brahms concerto. Not only is one compelled to admire his great technic and astonishing endurance power, but also his admirable interpretation of the great work. There is no doubt left that he is one of the greatest violinists of the day. Those orchestral societies that will engage him as soloist will find they will be amply repaid. With kind greetings to you.

J. Von G.

Spalding Tour to Include Norway.

Since THE MUSICAL COURIER published the news of Albert Spalding's European tour, including France, Italy, Germany, Russia and England, contracts have been closed for four concerts in Norway. Spalding will sail November 7 on the Kronprinzessin Cecilie. His concertizing on the other side of the Atlantic will cover eight solid months.

Harrison-Irvine at Homes.

Jessamine Harrison-Irvine resumes her monthly Sunday receptions from 5 to 7 o'clock on November 3 at her Carnegie Hall studio.

Mrs. Irvine enjoyed a delightful three months' sojourn abroad, traveling, studying and meeting musical and social celebrities as well.

Werrenrath Bookings.

To the long list of societies mentioned last week as having engaged Reinald Werrenrath for concerts in the present season there should be added the following: The Apollo Club, of Pittsburgh; the Orpheus, of Cincinnati, and the Rubinstein Club, of Washington, D. C.

Gerard in Berlin.

Frederic Gerard, the American violinist, at his Berlin concert on October 9 introduced himself with the following superb program: Concerto E major, Bach; Concerto E flat major, Mozart; fantasia, Rimsky-Korsakoff; "Havaneise," Saint-Saens.

Godowsky New York Recital Postponed.

The date of Leopold Godowsky's first New York recital at Carnegie Hall has been postponed from November 14 to Wednesday afternoon, November 27. Godowsky arrives in New York, November 9, on the Caronia of the Cunard Line.

Jomelli's Southern Tour.

Jeanne Jomelli, the prima donna, is to give a recital at the Industrial Institute and College of Music, Columbus, Miss., during her Southern tour, which takes place in the month of March.

Dubinski Recital in Philadelphia.

David Dubinsky, the violinist, will give a recital at Griffith Hall, Philadelphia, on Tuesday evening, November 12. Mr. Dubinsky will be assisted by Edith Mahon at the piano.

Schnitzer in Indianapolis.

Germaine Schnitzer, the distinguished Austrian pianist, will be the soloist at the February 21 concert of the People's Concert Association, of Indianapolis, Ind.

Bonci in Cedar Rapids.

Alessandro Bonci, the great tenor, will be heard at Cedar Rapids, Ia., on Wednesday evening, November 27.

MUSIC IN MISSISSIPPI.

MERIDIAN, Miss., October 20, 1912.

The Harmony Club began its second season, October 14, in new quarters, Gressett's Music Hall. The public is expecting something interesting from this fine club of singers this season.

The Philharmonic Club presented a fine program, October 9, "Music of the North American Indian" being the subject. The officers of this club are: Eunice Harris, president; Emile Walker Dement, vice-president; Margaret Renfro, recording secretary; Mary Greene, corresponding secretary; Hattie Bardwell, treasurer.

The Mattie D. Hart School of Music gave its usual Saturday morning recital, Saturday, October 12, to an appreciative audience.

The conferring of crosses on the Confederate soldiers, on Sunday, October 20, took place at the Court House. A musical program was presented. Those taking part were: Bertha Goodwin Martin, mezzo-soprano; Emma Dement Sivley, contralto, and Luella Gibson Joiner, soprano, accompanied by J. E. W. Lord.

Saturday evening, October 19, pupils of the Conservatory of Music at the Woman's College presented an attractive program of songs and piano numbers.

LUELLA GIBSON JOINER.

MUSIC IN OREGON.

PORTLAND, Ore., October 19, 1912.

The United States Marine Band, William H. Santelman, director, gave two concerts in the Armory on October 16 and received a rousing welcome. Santelman's new waltz, "The Bachelors," pleased the audience. Mary Sherier, soprano soloist, of Washington, D. C., sang an aria from Bizet's "Carmen" and Bemberg's "Kiss Song." She, as well as the band, was forced to respond to a number of encores. The band appeared under the local direction of Eugene Kuester.

One of the principal events of the new season was the piano recital of Carl V. Lachmund and five of his pupils from the Lachmund Conservatory of Music, New York City. The following were on the program: Miss Lach-

mund, Anita Lachmund, Avis Benton, Ethel C. Palmer and Carl V. Lachmund. The recital, which was given in the Heilig Theater on October 13, brought out a large crowd of music lovers. Mr. Lachmund is a newcomer.

Last evening an audience that filled the grand ballroom of the Multnomah Hotel listened with much pleasure, and no little surprise, to a harpsichord recital given by Frances Pelton-Jones, of New York City. She wore a costume of the seventeenth century and played compositions by Bach, Gluck, Daquin, Handel and Boccherini. Miss Jones, who formerly resided in this city, is to be commended for her delightful work. William Edwin Chamberlain, baritone, of San Francisco, assisted. He sang with admirable taste and refinement. The recital was given under the able management of Mrs. Warren E. Thomas and Muriel Williams.

Recently a number of vocal and instrumental teachers met at the Commercial Club to talk over the organization of a social club. W. Gifford Nash, the well known pianist, was called to the chair. The name Professional Music Teachers' Club was adopted and a committee was appointed on organization. According to the local directory Portland has 314 music teachers.

The Monday Musical Club, Mrs. H. A. Heppner, president, gave a reception in the Hotel Portland, October 14. Over 500 invitations were issued. Mrs. Ralph C. Walker, vice president; Ella Bruce, secretary, and Lillian Stafford, treasurer, are officers of this progressive club.

JOHN R. OATMAN.

Letters at the The Musical Courier Offices.

There are letters at these offices addressed to John H. Blake, Minnie H. Schweig and the Schubert String Quartet.

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OBITUARY

Clement A. Marks.

Dr. Clement A. Marks, conductor of the Allentown (Pa.) Euterpean Choral Society, died October 23 at the age of forty-eight years. Dr. Marks was director of music at the Muhlenberg College, where he obtained his degree. He was also organist and musical director at St. John's Lutheran Church, Allentown.

A pioneer of musical affairs in Allentown, Dr. Marks was a splendidly equipped musician and brought the Euterpean Society to a high degree of efficiency. Many prominent artists have appeared under his direction and the New York Symphony, Boston Festival and Philadelphia Orchestras have played at the spring music festivals which he conducted for several years.

Spicker Funeral Services.

Many musicians attended the funeral services held over the remains of the late Max Spicker at the Temple Emanuel, on Fifth avenue corner Forty-third street, New York, on October 16. The music was very impressive and beautiful. The order of the services follow:

Organ Prelude, Improvisation.	Will C. Macfarlane.
Largo	Handel
	Will C. Macfarlane.
Anthem, Why Art Thou Cast Down.	Spicker
	William Wheeler, tenor, and choir
Psalms, No. 90.	
	Dr. Enelow.
Anthem, Oh For the Wings of a Dove.	Mendelssohn
	Inez Barbour and choir.
Prayer.	
	Dr. Enelow.
Shivisi	Spicker
	Mr. Schlager and choir.
Address.	
	Dr. Silverman
Aria, Rest in the Lord.	Mendelssohn
Funeral March	Chopin
	Will C. Macfarlane.

A new piano concerto by F. Max Anton was heard recently in Düsseldorf.

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